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॥ श्रीः ॥

RAGHUVAMŚA

OF KĀLIDĀSA

॥ रघुवंशम् ॥

महाकविश्रीकालिदासप्रणीतम् ।

CANTOS -14 & 15. सर्गौ—१४, १५.

WITH ENGLISH NOTES AND TRANSLATION BY

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PREFACE

RAGHUVAMŚA is one of the five popular Mahākavyas in Sanskrit literature, the other four being Kālidāsa's Kumārasambhava, Bhāravi's Kirātārjunīya, Māgha's Śiśupālavadha and Śrī Harṣa's Naiṣadha.

A popular saying which gives a comparative estimate of the literary merits of the four poets—Daṇḍin, Bhāravi, Kālidāsa and Māgha runs thus:—

दण्डिनः पदलालित्यं भारवेरर्थगौरवम् ।
उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

The last foot of this verse is sometimes read differently thus:—भवभूतेस्त्रयं क्वचित् where क्वचित् refers to Uttararāmacarita.

The greatness of Kālidāsa as a poet is well brought out in the following oft-quoted stanza:—

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाऽधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभावादनामिका सार्थकनामधेया ॥

The poetic diction of Kālidāsa cannot be better described than in the memorable happy words of Bāṇa in his Harṣacarita:—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥

The works that are recognised as the genuine production of Kālidāsa, the greatest of Sanskrit poets and dramatists, are Raghuvaṁśa, Kumārasambhava, Meghasandeśa, Abhijñāna, Śākuntala, Vikramorvaśīya and Mālavikāgnimitra, the first three being poems, and the last three dramas. With regard to the authorship of Ṛtusaṁhāra the preponderance of scholarly opinion is in favour of treating it also as Kālidāsa's genuine work.

With regard to the date of Kālidāsa, it may be observed that the scholarly pronouncement of Mr. K. G. Sankar in his article in the Indian Historical Quarterly, Volume I, No. 2, June 1925, Pages 309 to 316 declares that Kālidāsa was a protege of Vikrama Śakāri of 58 B.C. The view propounded therein has generally met with the approval of scholars since its publication. By that learned article as well as the learned thesis of Mr. K. Chattopadhyaya published in the Allahabad University Series, Volume 2, entitled the Date of Kālidāsa, it has been abundantly proved that the favourite theory of some of the western savants that Aśvaghoṣa served as a model for Kālidāsa has thoroughly failed to stand the test of searching scrutiny. Judging from the evidence afforded by Mālavikāgnimitra about the date of the author, the upper limit may be fixed as the reign of Agnimitra who is known to have ruled in 148 B. C. The words of the actor वर्तमानस्य कवेः

कालिदासस्य in the Prologue of that play and the Bharatavākya pronounced by the actor after having stripped himself of the role of the king—आशास्यमीति-विगमप्रभृति प्रजानां संपत्स्यते न खलु गोप्तरि नाग्निमित्रे suggest that Kālidāsa's play was intended to be acted during the reign of Agnimitra. Any contrary argument based upon the analogy of similar references to Candragupta in Viśākhadatta's Mudrārākṣasa cannot be accepted as conclusive; perhaps Viśākhadatta wrongly imitated Kalidāsa. But much may be said also against the theory that Kālidāsa and Agnimitra were contemporaries. In any event it may be taken to have been fairly established that Kālidāsa can never be assigned to a date later than the first century B. C.

Raghuvaṁśa, the dynasty of Raghus, is the title of this book, and this is the most popular of all the Sanskrit Kāvyas. The title रघुवंशं is generally dissolved thus: रघूणां वंशः रघुवंशः, तमधिकृत्य कृतमिदं काव्यं रघुवंशम्. With regard to रघूणां in the dissolution it has been pointed out in our notes on Verse 7, Canto XV, that the word रघु has to be taken in a secondary significance viz., Raghu's descendants. For further details see the notes referred to above. Likewise there is also some difficulty in explaining the neuter gender in रघुवंशं, for if the तद्धित suffix अण् is added the आदिवृद्धि viz., the lengthening of the first vowel in

रघु cannot be avoided. The Vārtika लुबाख्यायिकाभ्यः प्रत्ययस्य बहुलम् applies only to words denoting prose-works coming under the head of आख्यायिका and not to poetic works like Raghuvaṁśa. This difficulty can be avoided by treating रघुवंशः (masculine) as the title of the book. This suggestion seems to receive support from the poet's own words—रघूणां अन्वयं वक्ष्ये and तं सन्तः श्रोतुमर्हन्ति where the masculine is definitely used.

Mylapore, Madras.
25th May, 1946.

C. SANKARARAMA SASTRI

॥ श्रीः ॥

महाकविश्रीकालिदासप्रणीतम्

॥ रघुवंशम् ॥

चतुर्दशः सर्गः ।

भर्तुः प्रणाशादथ शोचनीयं दशान्तरं तत्र समं प्रपन्ने ।
अपश्यतां दाशरथी जनन्यौ छेदादिवोपघ्नतरोर्व्रतत्यौ ॥ १ ॥

THE FOURTEENTH CANTO.

1. Afterwards the two sons of Daśaratha beheld there their two mothers who had alike changed to a lamentable plight at the death of their lord as two creepers would at the cutting off of the tree on which they rested.

The story in this canto begins with the arrival of Rāma in Ayodhyā after the slaying of Rāvaṇa. The coronation of Rāma and the further story covered by the Uttarakāṇḍa of Vālmīki's Rāmāyaṇa form the principal subject-matter of this and the next canto.

1. अथ Afterwards; after Rāma came to occupy the garden of Ayodhyā. दशरथस्य अपत्ये पुमांसौ दाशरथी The two sons of Daśaratha viz., Rāma and Lakṣmaṇa. तत्र In that garden. जनन्यौ अपश्यतां Beheld their two mothers viz., Kausalyā and Sumitra. How were they? भर्तुः प्रणाशात् On account of the expiry of their husband Daśaratha. शोचनीयं दशान्तरं समं प्रपन्ने They had reached a different and miserable plight to an equal degree or at the same time. The idea is that they had become widows. Their miserable plight is brought out by an analogy. उपघ्न means a tree on which another tree or plant rests. उपघ्नतरोः छेदात् As a result of the cutting of the supporting tree. लतन्यौ इव Like two creepers. The two creepers fade away and reach a lamentable plight when the supporting tree is cut off. Similarly did the two mothers on the death of their lord.

प्रणाशः Noun form of नश with प्र. शोचितुं योग्यं शोचनीयं. अन्या दशा दशान्तरं. मयूरव्यंसकादित्वात् अन्तरशब्दस्य परनिपातः. प्रपन्ने adjectival to जनन्यौ. प्रपन्न formed by adding the Active suffix त to पद with प्र. When the suffix त is added to Anit roots ending in द, त changes to न, and the final द् of the root also changes to न. Pāṇini :—रदाभ्यां निष्ठातो नः पूर्वस्य च दः. Examples :—क्लिद क्लिन्न, खिद खिन्न, छिद छिन्न, तुद तुन्न, नुद नुन्न, पद् पन्न, भिद् भिन्न, विद विन्न, सद सन्न, क्षुद क्षुण्ण. अपश्यतां Imperfect, 3rd person dual of दृश to see, 1st conjugation, Parasmaipada. Conjugate :—अपश्यत् अपश्यतां अपश्यन्, अपश्यः अपश्यतं

अपश्यत, अपश्यं अपश्याव अपश्याम. दृश् changes to पश्य in all conjugational tenses. छेद: Noun form of छिद् to cut. उपघ्न is formed under Pāṇini :—उपघ्न आश्रये. व्रतत्यौ Accusative dual of व्रतती, same as व्रततिः. Vide Amara :—वल्ली तु व्रततिर्लता. दाशरथी जनन्यौ अपश्यताम्. Change the voice :—दाशरथिभ्यां जनन्यौ अदृश्येताम्.

उभावुभाभ्यां प्रणतौ हतारी यथाक्रमं विक्रमशोभिनौ तौ।
विस्पष्टमस्त्रान्धतया न दृष्टौ ज्ञातौ सुतस्पर्शसुखोपलम्भात् ॥ २ ॥

2. Those two that had killed their enemies and shone with valour were not, as they duly bowed down, observed clearly by the two mothers in their blindness due to tears, but were recognized by the experience of the pleasure caused by the touch of their sons.

2. क्रमं अनतिक्रम्य **यथाक्रमं** In due course. प्रणतौ They saluted their mothers in their order. **प्रणत** Active participle of नम् with प्र. हताः अरयः याभ्यां तौ **हतारी** an instance of Bahuvrihi compound. विक्रमेण शोभेते इति **विक्रमशोभिनौ** Shining with valour. तौ उभौ They both viz., Rāma and Lakṣmaṇa. Decline :—उभौ उभौ उभाभ्यां **उभाभ्यां** उभाभ्यां उभयोः **उभयोः**. उभौ is the nominative dual. The word **उभ** can be declined in the duals alone. **उभाभ्यां** By the two mothers. अस्रैः अन्धता तया **अस्रान्धतया** Owing to the blindness caused by tears. **विस्पष्टं न दृष्टौ** Were not seen clearly. **किं तु ज्ञातौ** But were

known or recognized. How? सुतस्पर्शेन यत् सुखं तस्य उपलम्भः तस्मात् सुतस्पर्शसुखोपलम्भात् Due to feeling the pleasure of the touch of their sons. दृष्ट and ज्ञात are Past passive participles of दृश and ज्ञा respectively. उभाभ्यां उभौ न दृष्टौ किं तु ज्ञातौ can be rendered by the change of the Passive participle into the Active thus :— उभे उभौ न दृष्टवत्यौ किं तु ज्ञातवत्यौ.

आनन्दजः शोकजमश्रु बाष्पस्तयोरशीतं शिशिरो बिभेद ।
गङ्गासरय्वोर्जलमुष्णतप्तं हिमाद्रिनिष्यन्द इवावतीर्णः ॥ ३ ॥

3. Their cool tears of joy displaced their hot tears of grief as a stream descended of the Himalayas would the heated waters of the Gaṅgā and the Sarayū.

3. तयोः आनन्दजः शिशिरो बाष्पः. The tears of joy are referred to as cool whereas the tears of grief will be hot. तयोः refers to the two mothers. आनन्दात् जातः आनन्दजः. शोकात् जातं शोकजं अशीतं अश्रु. बिभेद Perfect 3rd person singular of भिद् to cut off, to drive out. The displacement of the tears of grief by the tears of joy is explained by an analogy set out in the second half of the verse. गङ्गा च सरयूश्च गङ्गासरय्वौ an instance of Dvandva compound. तयोः गङ्गासरय्वोः. उष्णेन तप्तं उष्णतप्तं an instance of Tatpuruṣa compound. जलं Accusative. अवतीर्णः हिमाद्रिनिष्यन्द इव Like a stream of the Himalayas descending. अवतीर्ण = अव-तॄ + त Active participle. तॄ at

the end of roots changes to इर् when followed by the participle न which changes to न and ultimately to ण. Examples:—कॄ कीर्ण, गॄ गीर्ण, चॄ चीर्ण, जॄ जीर्ण, तॄ तीर्ण, दॄ दीर्ण, शॄ शीर्ण. But if ॠ is preceded by a labial, it changes to ऊर् as in पॄ पूर्ण. निष्यन्दः. The change of the initial स in स्यन्द to ष after नि is due to Panini :— सुषामादिषु च. न शीतं अशीतं The opposite of cool ; hot. उष्णः ... उष्णतप्तं means summer. बाष्पः अश्रु बिभेद. Change the voice :—बाष्पेण अश्रु बिभिदे.

ते पुत्रयोर्नैर्ऋतशस्त्रमार्गानार्द्रानिवाङ्गे सदयं स्पृशन्त्यौ ।
अपीप्सितं क्षत्रकुलाङ्गनानां न वीरसूशब्दमकामयेताम् ॥ ४ ॥

4. Touching with tenderness the wounds, as if they were still bleeding, caused by the weapons of demons on the person of their two sons, both the mothers did not relish the title of 'a Hero's mother' though covetable for the ladies of the Kṣatriya race.

4. ते Nominative dual of तद् feminine. The two mothers. पुत्रयोः अङ्गे On the body of their two sons. निर्ऋतेः अपत्यानि पुमांसः नैर्ऋताः Rakṣasas, demons. नैर्ऋतानां शस्त्राणि तेषां मार्गान्. मार्ग meaning a passage. From the context it means the scars of wounds. आर्द्रान् इव As if they were still fresh. दयया सह वर्तते यस्मिन् कर्मणि तद्यथा भवति तथा सदयं Adverbial adjunct modifying स्पृशन्त्यौ Nominative dual of स्पृशन्ती Feminine form of स्पृशत् Present participle of स्पृश् to touch. स्पृशन्त्यौ सत्यौ. क्षत्रकुलं

The Kṣatriya caste. क्षत्रकुलस्य अङ्गनाः तासां To the women of the warrior-caste. आप्तुं इष्टं ईप्सितं Past passive participle of the desiderative form of आप्. अपि Though covetable. वीरं सूत इति वीरसूः A hero's mother. वीरसूः इति शब्दः तं वीरसूशब्दं The title of a hero's mother. न अकामयेतां Did not like. The root कम् (कमु कान्तौ) of the 1st conjugation takes the final augment अय before the verbal termination. Vide Pāṇini :—कमेर्णिङ्. अकामयेतां Imperfect, 3rd person dual.

क्लेशावहा भर्तुरलक्षणाहं सीतेति नाम स्वमुदीरयन्ती ।
स्वर्गप्रतिष्ठस्य गुरोर्महिष्यावभक्तिभेदेन वधूर्ववन्दे ॥ ५ ॥

5. 'I am Sītā, the inauspicious one that brought trouble to my lord.' Thus announcing her name, the daughter-in-law did, with undiscriminating reverence, salute the two queens of her Guru that resided in Heaven.

5. आवहतीति आवहा, क्लेशस्य आवहा क्लेशावहा. भर्तुः क्लेशावहा One who brought worry to her lord. न विद्यते लक्षणं (शुभलक्षणं) यस्याः सा अलक्षणा Devoid of auspicious signs. अहं सीता इति स्वं नाम उदीरयन्ती 'I am Sītā.' Thus declaring her name. स्वर्गः प्रतिष्ठा यस्य तस्य स्वर्गप्रतिष्ठस्य गुरोः महिष्यौ The two queens of her departed father-in-law. वधूः The daughter-in-law. भक्तेः भेदः भक्तिभेदः, न भक्तिभेदः तेन अभक्तिभेदेन Alike in devotion. ववन्दे Perfect, 3rd person singular of वन्द् to salute. स्वं नाम. स्व meaning one's own can be used in any of the three

genders according to the noun it qualifies, and it is a pronoun. The other meanings of स्व are a kinsman, wealth and self. In the sense of kinsman स्व is masculine but not a pronoun. स्व meaning wealth is masculine or neuter, but not a pronoun. स्व meaning self is both neuter and a pronoun.

स्व meaning	gender	noun or prono
kinsman	masculine	noun
wealth	masculine & neuter	..
self	neuter	pronoun
one's own	all genders	..

Vide Gaṇasūtra :— स्वमज्ञातिधनाख्यायाम्. Vide also Amara :— स्वो ज्ञातावात्मनि स्वं त्रिष्वात्मीये स्वोऽस्त्रियां धने.

उत्तिष्ठ वत्से ननु सानुजोऽसौ वृत्तेन भर्ता शुचिना तवैव ।
कृच्छ्रं महत्तीर्ण इति प्रियार्हां तामूचतुस्ते प्रियमप्यमिथ्या ॥ ६ ॥

6. 'Rise up, darling. Your husband along with his brother has indeed crossed a grave crisis only through your holy conduct.' Thus did they address sweet but true words to her that deserved a loving treatment.

6. ननु वत्से O daughter. उत्तिष्ठ Imperative, 2nd person singular of स्था with उद् to rise. Rise up. अनुजेन सह वर्तत इति सानुजः असौ भर्ता This husband together with his younger brother. तवैव शुचिना वृत्तेन Only by

your pure conduct. महत् कृच्छ्रं तीर्णः Has crossed a great calamity. इति Thus; the foregoing are the words of the two mothers. प्रियार्हां तां Her who deserved a kind treatment. ते Kausalyā and Sumitrā. प्रियमपि न मिथ्या Pleasing and yet true. ऊचतुः Perfect, 3rd person dual of ब्रू. Conjugate:—उवाच ऊचतुः ऊचुः, उवचिथ-उवक्थ ऊचथुः ऊच, उवाच-उवच ऊचिव ऊचिम. ब्रू changes to वच् in all non-conjugational tenses Pāṇini:—ब्रुवो वचिः. ब्रू governs two objects, being one of the द्विकर्मक roots. The Direct object is प्रियं, and the Indirect object तां. The following is a list of द्विकर्मक roots:—दुह्याच्पच्दण्ड्रुधिप्रच्छिचिब्रूशासुजिमथ्मुषाम् । कर्मयुक् स्यादकथितं तथा स्यान्नीहृकृष्वहाम् ॥

अथाभिषेकं रघुवंशकेतोः प्रारब्धमानन्दजलैर्जनन्योः ।
निर्वर्तयामासुरमात्यवृद्धास्तीर्थाहृतैः काञ्चनकुम्भतोयैः ॥ ७ ॥

7. Later on the elderly ministers performed for Rāma, the banner of Raghu's dynasty the coronation-bath, started by the tears of joy of the two mothers, with waters from golden pitchers fetched from holy resorts.

7. अथ अमात्येषु वृद्धाः अमात्यवृद्धाः The elders among ministers. रघोः वंशः रघुवंशः. Raghu's son was Aja, Aja's son Daśaratha, and Daśaratha's son Rāma. रघुवंशस्य केतुः The banner of Raghu's race. तस्य रघुवंशकेतोः refers to Rāma. अभिषेकं निर्वर्तयामासुः Carried out his coronation-bath. निर्वर्तयामासुः Perfect, 3rd person

plural of the causal of वृत् with निर्. How was the coronation? जनन्योः आनन्दजलैः प्रारब्धं Begun by the tears of joy of both the mothers. With what was the coronation-bath performed? तीर्थं means any water-resort held as a sacred place of pilgrimage, Gaṅgā for example. तीर्थेभ्यः आहृतानि तैः तीर्थाहृतैः काञ्चनस्य (काञ्चनमयाः) कुम्भाः तेषु यानि तोयानि तैः काञ्चनकुम्भतोयैः With waters held in golden jars.

सरित्समुद्रान्सरसीश्च गत्वा रक्षःकपीन्द्रैरुपपादितानि ।
तस्यापतन्मूर्ध्नि जलानि जिष्णोर्विन्ध्यस्य मेघप्रभवा इवापः ॥ ८॥

8. The waters brought by the chiefs of demons and monkeys after going to rivers, seas and lakes, fell on the head of that victor as waters springing from clouds would on the peak of the Vindhyas.

8. सरितश्च समुद्राश्च तान् **सरित्समुद्रान्** Rivers like the Ganges and seas like the eastern sea and others. सरसीश्च And lakes like the Mānasa. गत्वा Having gone to. गत्वा Indeclinable past participle of गम्. Indeclinable past participles are formed by adding त्वा to simple roots and य to roots prefixed with उपसर्गs. रक्षांसि च कपयश्च, तेषां इन्द्राः तैः **रक्षःकपीन्द्रैः** उपपादितानि Fetched by the chiefs of demons and monkeys. जलानि. जेतुं शीलमस्य जिष्णुः. Vide Pāṇini :—ग्लाजिस्थश्च ग्स्नुः. तस्य **जिष्णोः** तस्य मूर्ध्नि अपतन् The waters fell on the head of Rāma An analogy is set out in the last foot of the verse. मेघः प्रभवः यासां ताः **मेघप्रभवाः** आपः विन्ध्यस्य मूर्ध्नि इव As the

waters of clouds would fall on the top of the Vindhyas. आपः always feminine plural. Amara :—आपः स्त्री भूम्नि वार्वारि. Decline :—आपः अपः अद्भिः अद्भ्यः अद्भ्यः अपां अप्सु.

तपस्विवेषक्रिययापि तावद्यः प्रेक्षणीयः सुतरां बभूव ।
राजेन्द्रनेपथ्यविधानशोभा तस्योदितासीत्पुनरुक्तदोषा ॥ ९ ॥

9. To him that appeared exceedingly handsome by the mere wearing of a hermit's dress the beauty lent by the donning of the royal robes was vitiated by superfluity.

9. तपस्विनः वेषः, तस्य क्रिया तया **तपस्विवेषक्रियया** अपि Even by donning the clothes of the hermit. यस्तावत् सुतरां प्रेक्षणीयो बभूव Who appeared exceedingly handsome तावत् is a rhetorical flourish. तस्य उदिता. राजेन्द्रस्य नेपथ्यं, तस्य विधानं, तेन शोभा **राजेन्द्रनेपथ्यविधानशोभा** The beauty due to the donning of royal robes पुनरुक्तं दोषः यस्याः सा **पुनरुक्तदोषा** आसीत्. पुनरुक्तं Repetition or redundancy, generally referred to as a literary fault. **आसीत्** Imperfect, 3rd person singular of अस् to be. Conjugate :—आसीत् आस्तां आसन्, आसीः आस्तं आस्त, आसं आस्व आस्म.

स मौलरक्षोहरिभिः ससैन्यस्तूर्यस्वनानन्दितपौरवर्गः ।
विवेश सौधोद्गतलाजवर्षामुत्तोरणामन्वयराजधानीम् ॥ १० ॥

10. Accompanied by his troops and gladdening the citizens by the sound of harps, he did, along

with his hereditary ministers, demons and monkeys, enter his ancestral capital abounding in festoons and showers of fried grain poured forth from mansions.

10. सः Rāma. सैन्यैः सह वर्तत इति ससैन्यः Accompanied by troops. तूर्यस्वनैः आनन्दितः पौराणां वर्गः येन सः Delighting the citizens with the sounds of harps. तथाभूतः सन्. मूले भवाः मौलाः Hereditary ministers. मौलाश्च रक्षांसि च हरयश्च तैः मौलरक्षोहरिभिः (सह). धीयते अस्यामिति धानी, राज्ञां धानी राजधानी, अन्वयस्य राजधानी तां अन्वयराजधानीं विवेश Entered his family capital. How was the capital? सौधेभ्यः उद्गताः लाजवर्षाः यस्यां तां. The practice in olden days was to throw showers of fried grain on monarchs in processions. For a parallel see the following :—अवाकिरन्वयोवृद्धास्तं लाजैः पौरयोषितः Raghu IV—27. उद्गतः तोरणः यस्यां तां उत्तोरणां. A lofty outer gate was erected. Amara :—तोरणोऽस्त्री बहिर्द्वारम्. Here Rāma is described as entering the capital after the coronation which took place in the garden adjoining the city. This is a departure from the sequence set out in Rāmāyaṇa.

सौमित्रिणा सावरजेन मन्दमाधूतबालव्यजनो रथस्थः।
धृतातपत्रो भरतेन साक्षादुपायसंघात इव प्रवृद्धः ॥ ११ ॥

11. Seated on a chariot, chowries gently waved by Lakṣmaṇa accompanied by his younger brother, and umbrella held by Bharata, he appeared

like the embodiment of a glorious combination of the (fourfold) political strategy.

11. अवरं जातः अवरजः A younger brother. अवरजेन सह वर्तते इति सावरजः. Śatrughna is meant by the word अवरज here, because he is the direct younger brother of Lakṣmaṇa. तेन सावरजेन adjectival to सौमित्रिणा सुमित्रायाः अपत्यं पुमान् सौमित्रिः तेन. मन्दं आधूते बालव्यजने यस्य सः आधूतबालव्यजनः Lakṣmaṇa and Śatrughna gently waved a pair of chowries for Rāma. रथे तिष्ठतीति रथस्थः Seated on the chariot. भरतेन धृतं आतपत्रं यस्य सः धृतातपत्रः Bharata held the umbrella for Rāma. प्रवृद्धः साक्षात् उपायानां संघात इव (स्थितः रामः) goes along with विवेश in the previous verse. The चतुर्व्यूह of Viṣṇu in the form of Rāma and others appeared like the four successful means of political strategy viz., साम Conciliation, दान Appeasement, भेद Division and दण्ड Punishment.

प्रासादकालागुरुधूमराजिस्तस्याः पुरो वायुवशेन भिन्ना ।
वनान्निवृत्तेन रघूत्तमेन मुक्ता स्वयं वेणिरिवाबभासे ॥ १२ ॥

12. The whorl of smoke of black amber issuing from the mansions of that city and dispersed by the wind shone like her braid of hair let loose by the best of Raghus himself on his return from the forest.

12. वायुवशेन भिन्ना Spread about by the force of the wind. प्रासादेषु कालागुरुधूमः, तस्य राजिः The column of

smoke rising from the incense of black amber from the big mansions of the city. वनात् निवृत्तेन रघूत्तमेन स्वयं मुक्ता Released by Rāma with his own hand. तस्याः पुरः Genitive singular of पुर्. Decline :— पूः पुरौ पुरः, पुरः पुरोः पुरां. वेणिरिव आबभासे. Ladies in separation from their lovers leave their knotted hair uncared for, which the lovers on return from exile are described to comb and dress with their own hands. This verse presents the picture of a lady under such circumstances. The city of Ayodhyā is referred to by the phrase तस्याः पुरः which is in the feminine gender and as such admits of a comparison with a lady.

श्वश्रूजनानुष्ठितचारुवेषां कर्णीरथस्थां रघुवीरपत्नीम् ।
प्रासादवातायनदृश्यबन्धैः साकेतनार्योऽञ्जलिभिः प्रणेमुः ॥१३॥

13. The ladies of Ayodhyā did, with their joined palms whose knittings were visible through the windows of mansions, salute the wife of the hero of Raghus, dressed gaily by her mothers-in-law and seated on a litter.

13. साकेत means Ayodhyā. साकेतस्य नार्यः The ladies of Ayodhyā. प्रणेमुः Saluted. Whom ? रघुवीरपत्नीं The wife of the hero of Raghus ; Sītā. How was she? श्वश्रूजनेन अनुष्ठितः चारुः वेषः यस्यास्तां She was beautifully dressed by her mothers-in-law. कर्णीरथे तिष्ठतीति कर्णीरथस्था तां कर्णीरथस्थां. कर्णीरथः स्त्रीयोग्यः अल्परथः. Sītā was

seated in a lady's palanquin. How did they salute? अञ्जलिभिः With the knit palms of their hands. How were Añjalis? प्रासादानां वातायनानि, तेषु दृश्याः बन्धाः येषां तैः प्रासादवातायनदृश्यबन्धैः The knittings of their joined palms were visible through the windows of mansions. प्रणेमुः = प्र-नेमुः Perfect, 3rd person plural of नम्. Conjugate :—ननाम नेमतुः नेमुः, नेमिथ-ननन्थ नेमथुः नेम, ननाम-ननम नेमिव नेमिम.

स्फुरत्प्रभामण्डलमानसूयं सा बिभ्रती शाश्वतमङ्गरागम् ।
रराज शुद्धेति पुनः स्वपुर्यै संदर्शिता वह्निगतेव भर्त्रा ॥ १४ ॥

14. Bearing the permanent cosmetic granted by Anasūyā, which spread out a halo of lustre, she shone as though exhibited by her husband once again as pure in the midst of fire to his own city.

14. स्फुरत् प्रभामण्डलं यस्य तं Whose ring of lustre flashed out. अनसूयायाः इमं आनसूयं Given by Anasūyā, wife of Atri. Vide Raghu :—अनसूयातिसृष्टेन पुण्यगन्धेन काननम् । सा चकाराङ्गरागेण पुष्पोच्चलितषट्पदम् ॥ XII—27. शश्वत् भवं शाश्वतं Permanent. अङ्गरागं बिभ्रती Bearing the unguent. The unguent given to Sītā by Anasūyā was a marvellous one emitting sweet fragrance and shedding brilliance permanently. बिभ्रती Feminine of बिभ्रत् Present participle of भृ to bear. सा रराज Sītā shone. How? भर्त्रा स्वपुर्यै शुद्धेति पुनः वह्निगता संदर्शितेव In the midst of the brilliance of the cosmetic she seemed to be in the midst of fire once more. It may be

recalled that she had once gone into the fire and come out unhurt in Lankā to prove her purity. Now again she seemed to be exhibited by her husband in a similar situation to prove her innocence to the satisfaction of the residents of his own city. स्वस्य पुरी तस्यै स्वपुर्यै. रराज Perfect of राज्. Conjugate :— रराज रेजतुः-रराजतुः रेजुः-रराजुः, रेजिथ-रराजिथ रेजथुः-रराजथुः रेज-रराज, रराज-ररज रेजिव-रराजिव रेजिम-रराजिम.

वेश्मानि रामः परिबर्हवन्ति विश्राण्य सौहार्दनिधिः सुहृद्भ्यः ।
बाष्पायमाणो बलिमन्निकेतमालेख्यशेषस्य पितुर्विवेश ॥ १५ ॥

15. After granting to his friends houses well equipped, Rama, a storehouse of friendliness, shedding tears, entered the chambers, furnished with the equipments of worship, of his father who survived but in picture.

15. सुहृदो भावः सौहार्दं Friendship. हृद्भगसिन्ध्वन्ते पूर्वपदस्य च इत्युभयपदवृद्धिः. सौहार्दस्य निधिः सौहार्दनिधिः A storehouse of friendliness. रामः. शोभनं हृदयं येषां ते सुहृदः formed under Pāṇini :—सुहृद्दुर्हृदौ मित्रामित्रयोः. सुहृद्भ्यः To friends like Sugrīva and others. परिबर्हः एषामस्तीति परिबर्हवन्ति Provided with royal luxuries. Amara :— परिच्छदे नृपार्हेऽर्थे परिबर्हः. वेश्मानि विश्राण्य Having given houses. विश्राण्य Indeclinable past participle of श्रण् with वि, 10th conjugation. श्रण दाने चुरादिः प्रायेण विपूर्वः. आलेख्यं शेषं यस्य आलेख्यशेषः: His father survived but in picture.

आलेख्यशेषस्य पितुः. बलिः अस्मिन्नस्तीति बालिमत् निकेतं The premises where his father had conducted worship. बाष्पं उद्वमन् बाष्पायमाणः Shedding tears. बाष्पोष्मभ्यामुद्वमने इति क्यङ्प्रत्ययः. विवेश.

कृताञ्जलिस्तत्र यदम्ब सत्यान्नाभ्रश्यत स्वर्गफलाद्गुरुर्नः ।
तच्चिन्त्यमानं सुकृतं तवेति जहार लज्जां भरतस्य मातुः ॥ १६ ॥

16. There he removed the shame of Bharata's mother by saying with folded palms, 'O mother, that our father did not depart from truth whose fruit is Heaven is, when properly considered, due to your own merit.'

16. तत्र In that house. कृतः अञ्जलिः येन सः कृताञ्जलिः Rāma with folded palms. The passage from यदम्ब up to तव represents the words addressed by Rāma to Kaikeyī. हे अम्ब Mother. अम्बा, अक्का and अल्ला shorten their final आ in the Vocative singular. Pāṇini :—अम्बार्थनद्योर्ह्रस्वः. नः गुरुः Our father Daśaratha. स्वर्गः फलं यस्य तस्मात् स्वर्गफलात् सत्यात् न अभ्रश्यत इति यत् The boon had been promised long ago by Dasaratha to Kaikeyī. If Kaikeyī had not insisted on the granting of the boon he would become a promise-breaker and gone to hell whereas due to the insistence of Kaikeyī he kept his word and went to Heaven. तत् चिन्त्यमानं The fact of our father's not swerving from truth, when duly considered. तव सुकृतं It is your own good act.

इति Saying so. भरतस्य मातुः लज्जां जहार. Apart from his own respect for Kaikeyī, he had great esteem for her as Bharata's mother.

तथैव सुग्रीवविभीषणादीनुपाचरत्कृत्रिमसंविधाभिः ।
संकल्पमात्रोदितसिद्धयस्ते क्रान्ता यथा चेतसि विस्मयेन ॥१७॥

17. He served Sugrīva, Vibhīṣaṇa and others with the luxuries of enjoyment procurable by man to such an extent that notwithstanding their power to have anything for the mere wish, they were struck with wonder in their hearts.

17. सुग्रीवश्च बिभीषणश्च, तावादी येषां तान् सुग्रीवविभीषणादीन् All the monkeys and Rākṣasas headed by Sugrīva and Vibhīṣaṇa. संविधीयन्ते इति संविधाः Articles of enjoyment. कृत्रिमाश्च ताः संविधाश्च ताभिः तथैव उपाचरत् Rāma served them with comforts that human skill could offer. यथा संकल्प एव संकल्पमात्रं, तेन उदिता सिद्धिः येषां ते संकल्पमात्रोदितसिद्धयः ते Sugrīva and his friends being of divine origin as also Vibhīṣaṇa and his friends being Rākṣasas were possessed of powers to get anything by a mere thought. It can therefore be presumed that the objects called into being by a mere exercise of their minds will be superior. Even they were struck with wonder at the enjoyments offered by Rāma. चेतसि विस्मयेन यथा क्रान्ताः तथैव To such an extent.

सभाजनायोपगतान्स दिव्यान्मुनीन्पुरस्कृत्य हतस्य शत्रोः ।
शुश्राव तेभ्यः प्रभवादि वृत्तं स्वविक्रमे गौरवमादधानम् ॥१८॥

18. After receiving the divine sages that came to honour him, he heard from them the history, starting from the birth, of the foe killed by him, which enhanced the esteem of his heroism.

18. सः Rāma. सभाजनं Noun form of सभाज् to honour, 10th Conjugation. सभाजनाय उपगतान्. दिवि भवान् दिव्यान् मुनीन् पुरस्कृत्य After paying his respects to Agastya and other celestial sages that came to honour him. हतस्य शत्रोः refers to Rāvana. प्रभवः आदिः यस्य तत् प्रभवादि वृत्तं Rāvana's history from his very birth. तेभ्यः शुश्राव Heard from them. How was that history? स्वस्य विक्रमः तस्मिन् स्वविक्रमे. गुरोर्भावः गौरवं Accusative, object of आदधानं. The story of Rāvana conferred esteem on his own valour. The greater the foe, the greater is one's own heroism. आदधान Present Participle of धा with आ, 3rd conjugation in the Ātmanepada. शुश्राव Perfect of श्रु.

प्रतिप्रयातेषु तपोधनेषु सुखादविज्ञातगतार्धमासान् ।
सीतास्वहस्तोपहृताग्र्यपूजान्रक्षःकपीन्द्रान्विससर्ज रामः ॥१९॥

19. When the sages had gone back, Rāma bade adieu to the chiefs of demons and monkeys who had spent half a month unnoticed in their joy and to whom the foremost honours were presented by Sītā with her own hand.

19. तप एव धनं येषां ते तपोधनाः Sages whose wealth was penance. तपोधनेषु प्रतिप्रयातेषु (सत्सु) Locative

Absolute. When the sages went back. सुखात् अविज्ञात एव गतः अर्धमासः येषां तान् A fortnight had elapsed without being noticed in their joy by the lordly Rākṣasas and monkeys. सीतायाः स्वहस्तेन उपहृता अभ्यपूजा येषां तान्. अग्रे भवा अग्र्या. रक्षांसि च कपयश्च तेषां इन्द्रान्. रामः विससर्ज Rāma sent them away.

तच्चात्मचिन्तासुलभं विमानं हृतं सुरारेः सह जीवितेन ।
कैलासनाथोद्वहनाय भूयः पुष्पं दिवः पुष्पकमन्वमंस्त ॥ २० ॥

20. And that aerial car wrested from the demon along with his life, the Puṣpaka, the flower of the sky, which would respond to his call at the mere thought, he permitted to serve again as the vehicle of Kubera, the lord of Kailāsa.

20. आत्मनः चिन्ता, तया सुलभं The idea is that Rāma let off the Puṣpaka on the understanding that it would come back to serve him whenever he thought of it. सुरारेः, the enemy of gods, refers to Rāvaṇa. सुरारेः जीवितेन सह हृतं Seized by Rāma together with the life of his foe. On the death of Rāvaṇa in the battle the chariot passed into the custody of Rāma. दिवः पुष्पं The flower of Heaven. तच्च पुष्पकं विमानं भूयः Again. कैलासनाथस्य उद्वहनाय For bearing Kubera. The aerial car originally belonged to Kubera from whom it was seized by force by his younger brother Rāvaṇa and taken to Laṅkā. Hence it is now being sent back to Kubera, the rightful owner. अन्वमंस्त Aorist, 3rd person singular of मन् with अनु to consent to.

पितुर्नियोगाद्वनवासमेवं निस्तीर्य रामः प्रतिपन्नराज्यः ।
धर्मार्थकामेषु समां प्रपेदे यथा तथैवावरजेषु वृत्तिम् ॥ २१ ॥

21. After thus serving his period of life in the forest at his father's bidding, Rāma on assuming the kingship, meted out an equal treatment towards his junior brothers exactly as he did towards Dharma, Artha and Kāma—virtue, wealth and pleasures.

21 पितुः नियोगात् At the command of his father. वनवासं एवं निस्तीर्य Having thus gone through life in the forest. निस्तीर्य Indeclinable past participle of स्तॄ with नि to cross, to get over. प्रतिपन्नराज्यः सन् रामः Rāma on coming back to his throne. धर्मश्च अर्थश्च कामश्च धर्मार्थकामाः called त्रिवर्ग—the triple end of life. Along with मोक्ष they are called चतुर्वर्ग—the fourfold end of life. यथा तथैव अवरजेषु समां वृत्तिं प्रपेदे He meted out an equal treatment to all his three younger brothers.

सर्वासु मातृष्वपि वत्सलत्वात्स निर्विशेषप्रतिपत्तिरासीत् ।
षडाननापीतपयोधरासु नेता चमूनामिव कृत्तिकासु ॥ २२ ॥

22. He entertained an equal regard towards all his mothers due to affection as the commander of troops (Subrahmaṇya) towards all the Kṛttikās at whose breasts milk was sucked by his six faces.

22. सः Rāma. वत्सः (प्रेमा) अस्यास्तीति वत्सलः Affectionate. वत्सांसाभ्यां कामबले इति लच् . वत्सलस्य भावः वत्सलत्वं. A

noun takes the suffix ता (तल्) or त्व to denote its abstract quality. The abstract noun formed by the addition of ता takes the feminine gender, and that ending in त्व the neuter gender. तस्य भावस्त्वतलौ, त्वान्तं क्लीबम्, तलन्तं स्त्रियाम्. वत्सलत्वात सर्वासु मातृष्वपि Towards all his mothers. निर्गता विशेषात् निर्विशेषा, निर्विशेषा प्रतिपत्तिः यस्य सः निर्विशेषप्रतिपत्तिः आसीत्. An analogy for the equal treatment meted out by Rāma towards all his father's wives is set out in the second half of the verse. चमूनां नेता The commander of the divine troops—Lord Subrahmaṇya. षड्भिः आननैः आपीताः पयोधराः यासां तासु षडाननापीतपयोधरासु कृत्तिकासु इव. कृत्तिकाs are a constellation of six stars who suckled the baby Subrahmaṇya as he was cast out into the forest of reeds by the Gangetic stream. Since all the six Kṛttikās longed to give milk to the child with their breasts, the baby-lord took six faces and suckled at their breasts.

तेनार्थवाँल्लोभपराङ्मुखेन तेन घ्नता विघ्नभयं क्रियावान् ।
तेनास लोकः पितृमान्विनेत्रा तेनैव शोकापनुदेन पुत्री ॥ २३ ॥

23. By him as he was averse to greed, were the people possessed of riches; by him as he dispelled the fear of obstacles did they succeed in their works; by him, their controller, were they possessed of a father; and in him they had a son, a remover of their grief that he was.

23. लोकः, a collective noun meaning 'the people.' लोभात् पराङ्मुखः तेन लोभपराङ्मुखेन तेन Through him who

was averse to hoarding. He was munificent to his subjects whenever they were in need. अर्थः अस्यास्तीति अर्थवान् आस Became possessed of riches. They were ever rich since they could count upon his bounty at any time. आस an Indeclinable seeming like a predicate in the Perfect tense 3rd person singular of अस् to be. तिङन्तप्रतिरूपकमव्ययं. For, strictly speaking, the predicate formed of अस् in the Perfect will be बभूव. विघ्नेभ्यः भयं विघ्नभयं Fear of impediments, object of घ्नता Instrumental singular of घ्नत् Present participle of हन्. घ्नता तेन क्रियावान् आस Since he was ever vigilant in the removal of impediments the people carried on their work unmolested. विनेत्रा तेन पितृमान आस As he was there to guide them, the people had a father in him. शोकं अपनुदतीति शोकापनुदः. The root नुद with अप to dispel, takes the suffix क when preceded by शोक if the resultant compound conveys the bringer of happiness (सुखस्य आहर्ता). In any other sense the compound will be शोकापनोदः One who dispels misery by teaching the triviality of the worldly existence. Vide Pāṇini:—तुन्दशोकयोः परिमृजापनुदोः and Vārtika :—आलस्यसुखाहरणयोरिति वक्तव्यम्. शोकापनुदेन तेनैव, पुत्रः अस्यास्तीति पुत्री आस The people had a son in him.

स पौरकार्याणि समीक्ष्य काले रेमे विदेहाधिपतेर्दुहित्रा ।
उपस्थितश्चारु वपुस्तदीयं कृत्वोपभोगोत्सुकयेव लक्ष्म्या ॥ २४ ॥

24. After attending to the affairs of citizens at the proper hour, he diverted himself, being waited

upon by the daughter of the king of Videhas, who looked like Lakṣmī having taken her elegant body in eagerness to enjoy him.

24. सः Rāma. काले At the proper hour. पौराणां कार्याणि पौरकार्याणि The affairs of the citizens; their petitions, disputes etc. समीक्ष्य After scrutinising. विदेहानां अधिपतिः विदेहाधिपतिः The king of Videhas, Janaka. तस्य दुहित्रा By his daughter Sītā. उपस्थितः सन् Being attended upon. रेमे Sported. An analogy is set out for Sītā through a poetic fancy. उपभोगे उत्सुका तया उपभोगोत्सुकया Being eager for his enjoyment. तस्याः इदं तदीयं चारु वपुः कृत्वा Having taken Sītā's elegant body. लक्ष्म्या इव Like the royal glory. It seemed as if Rājyalakṣmī herself had taken the form of Sītā for enjoying her lord. रेमे Perfect tense of रम्. Conjugate:—रेमे रेमाते रेमिरे, रेमिषे रेमाथे रेमिध्वे, रेमे रेमिवहे रेमिमहे.

तयोर्यथाप्रार्थितमिन्द्रियार्थानासेदुषोः सद्मसु चित्रवत्सु ।
प्राप्तानि दुःखान्यपि दण्डकेषु संचिन्त्यमानानि सुखान्यभूवन् ॥

25. As they both realised the pleasures of senses in keeping with their wish in apartments decorated with designs, the sufferings undergone by them in the Daṇḍaka woods did, when recalled to the mind, contribute to their felicity.

25. चित्राणि एषु सन्तीति चित्रवन्ति तेषु चित्रवत्सु सद्मसु In houses furnished with pictures. It may be presumed

that the pictures were of the incidents of Rāma's forest-life. प्रार्थितं अनतिक्रम्य **यथाप्रार्थितं** According to their wish. इन्द्रियाणां अर्थाः तान् **इन्द्रियार्थान्**. **आसेदुषोः** Genitive dual of आसेदिवस् Perfect participle of सद् with आ. Pāṇini:—भाषायां सदवसश्रुवः. तयोः To Rāma and Sītā. दण्डकेषु प्राप्तानि दुःखान्यपि Even the miseries suffered in the Daṇḍaka woods. संचिन्त्यमानानि On being remembered. सुखानि अभूवन् Became the instrument of happiness; yielded happiness. **अभूवन्** Aorist, 3rd person plural of भू. Conjugate:— अभूत् अभूतां अभूवन्, अभूः अभूतं अभूत, अभूवं अभूव अभूम.

अथाधिकस्निग्धविलोचनेन मुखेन सीता शरपाण्डुरेण ।
आनन्दयित्री परिणेतुरासीदनक्षरव्यञ्जितदोहदेन ॥ २६ ॥

26. Afterwards with her face possessed of much enchanting eyes, pale like the reed and as such communicative of her pregnancy without words, Sītā gladdened her husband.

26. This and the next verse refer to the marks of pregnancy on Sītā's person. अथ सीता मुखेन परिणेतुः आनन्दयित्री आसीत् How was Sītā face? (1) अधिकं स्निग्धं विलोचनं यस्मिंस्तेन **अधिकस्निग्धविलोचनेन**. स्निग्ध Glossy. The eyes on Sītā's face were extremely glossy or charming. (2) शरवत् पाण्डुरं तेन **शरपाण्डुरेण**. (3) न विद्यते अक्षरं यस्मिन् कर्मणि तत्तथा अनक्षरं, अनक्षरं व्यञ्जितः दोहदः येन तेन **अनक्षरव्यञ्जितदोहदेन**. दोहद Pregnancy.

तामङ्कमारोप्य कृशाङ्गयष्टिं वर्णान्तराक्रान्तपयोधराग्राम् ।
विलज्जमानां रहसि प्रतीतः पप्रच्छ रामां रमणोऽभिलाषम् ॥

27. Her frame grew slender, and the tips of her breasts underwent a change of colour. The husband who knew (her pregnancy) took the fair lady on his lap in private as she felt shy and asked her her desire.

27. तां अङ्कं आरोप्य After taking her on his lap. How was she? (1) कृशा अङ्गयष्टिः यस्यास्तां Her pretty frame was thin. (2) अन्यो वर्णः वर्णान्तरं, तेन आक्रान्तौ पयोधरयोः अग्रौ यस्यास्तां The change of colour in the tips of breasts is another sign of pregnancy. (3) विलज्जमानां Feeling shy. (4) रामां A fair lady. Vide Amara :—सुन्दरी रमणी रामा. प्रतीतः One who knew, of her pregnancy in the context. रमणः Her husband. रहसि अभिलाषं पप्रच्छ Perfect 3rd person singular of प्रच्छ to ask. The root प्रच्छ् governs two objects—तां and अभिलाषं. रमणः तां अभिलाषं पप्रच्छ. Change the voice :—रमणेन सा अभिलाषं पप्रच्छे. In changing the voice into the passive of the root प्रच्छ् the Indirect object takes the nominative case. Vide Kārikā :— गौणे कर्मणि दुह्यादेः प्रधाने नीहृकृष्वहाम्.

सा दष्टनीवारबलीनि हिंस्रैः संबद्धवैखानसकन्यकानि ।
इयेष भूयः कुशवन्ति गन्तुं भागीरथीतीरतपोवनानि ॥ २८ ॥

28. She desired once again to go to the penance-groves on the banks of the Bhāgīrathī, abounding

in reeds, where the offerings of wild rice were devoured by wild animals and where she had made friends with the maidens of hermits.

28. सा भूयः इयेष She again desired. **इयेष** Perfect of इष् to wish. What did she wish? भागीरथ्याः तीरयोः यानि तपोवनानि तानि गन्तुं To go to the penance-groves on the banks of the Ganges. भागीरथी is so called, because the river was brought down from heaven through the efforts of Bhagīratha. भगीरथस्यापत्यं स्त्री भागीरथी. तपसः (तपसे वा) वनानि **तपोवनानि**. How were the penance-groves? (1) हिंस्रैः, दष्टाः नीवारा एव बलयः येषु तानि. हिंस्र refers to wild bulls and others. नीवार Wild corn. बलि means offerings to animals, beggars etc. It is the practice to leave balls of cooked rice at or near the doors of houses for dogs, crows and other animals to eat. हिंस्र = हिंस् + र (ताच्छील्ये). हिंसितुं शीलं एषामिति हिंस्राः. Vide Pāṇini :—नमिकम्पिस्म्यजसकमहिंसदीपो रः. (2) संवृद्धाः वैखानसानां कन्यकाः येषु तानि **संवृद्धवैखानसकन्यकानि** Where she fraternised with hermit-maidens. विखनसा प्रोक्तेन मार्गेण वर्तत इति वैखानसः A Vānaprastha or a Dvija who retires to the forest after serving गृहस्थाश्रम or the householder's life (3) कुशाः एषु सन्तीति कुशवन्ति Abounding in reeds.

तस्यै प्रतिश्रुत्य रघुप्रवीरस्तदीप्सितं पार्श्वचरानुयातः ।
आलोकयिष्यन्मुदितामयोध्यां प्रासादमभ्रंलिहमारुरोह ॥ २९ ॥

29. After promising her her desire the hero of Raghus followed by his attendant mounted the palace

which touched the sky in order to witness Ayodhyā in her rejoicing.

29. रघूणां प्रवीरः रघुप्रवीरः The best of Raghus. तस्यै तत्, आप्तुं इष्टं ईप्सितं प्रतिश्रुत्य After promising her the request. पार्श्वचरेण अनुयातः सन् Followed by his attendant. मुदिताम् अयोध्यां आलोकयिष्यन् With a view to seeing the opulent city of Ayodhyā. अभ्रं लेढीति अभ्रंलिहं. वहाभ्रे लिहः इति खश्प्रत्ययः, अरुर्द्विषदजन्तस्य मुम् इति मुमागमः. अभ्रंलिहं प्रासादं आरुरोह Got up the palace which touched the skies. So lofty it was.

ऋद्धापणं राजपथं स पश्यन्विगाह्यमानां सरयूं च नौभिः ।
विलासिभिश्चाध्युषितानि पौरैः पुरोपकण्ठोपवनानि रेमे ॥ ३०

30. He took delight on seeing the thoroughfare full of thriving shops, the Sarayū being ploughed by boats and the parks adjoining the city occupied by the gay folks of the city.

30. This verse brings out three features which reveal the opulence of the city. स पश्यन् रेमे He was delighted on seeing. On seeing what? (1) ऋद्धाः आपणाः यस्मिंस्तं ऋद्धापणं Possessed of wealthy shops. adjectival to राजपथं. राज्ञः पन्थाः राजपथः तं. पथिन् at the end of a compound changes to पथ. Vide Pāṇini :—ऋक्पूरब्धूः-पथामानक्षे. राजपथ A public road. (2) नौभिः विगाह्यमानां सरयूं Boats were plying brisk on the river Sarayu, the modern Sutlej. (3) विलासिभिः पौरैः अध्युषितानि, पुरस्य

उपकण्ठे यानि उपवनानि तानि च. These three nouns in the Accusative case are to be taken along with पश्यन्. पश्यन् Present participle of दृश् to see.

स किंवदन्तीं वदतां पुरोगः स्ववृत्तमुद्दिश्य विशुद्धवृत्तः ।
सर्पाधिराजोरुभुजोऽपसर्पं पप्रच्छ भद्रं विजितारिभद्रः ॥ ३१ ॥

31. He, the foremost among eloquent speakers, possessed of a pure character and of mighty arms resembling the king of serpents, who had conquered a most powerful foe, asked his spy named Bhadra about any rumour relating to his conduct.

31. वदतां Genitive plural of वदत् Present participial form of वद्. पुरः गच्छतीति पुरोगः, वदतां पुरोगः The chief among speakers. adjectival to सः Rāma. विशुद्धं वृत्तं यस्य सः विशुद्धवृत्तः Possessed of a pure character. सर्पाणां अधिराजः The king of serpents, Ādiśeṣa. तद्वत् उरू भुजौ यस्य सः सर्पाधिराजोरुभुजः Whose arms were as mighty as Ādiśeṣa. भद्रः means श्रेष्ठः. अरीणां भद्रः refers to Rāvaṇa. विजितः अरिभद्रः येन सः विजितारिभद्रः Who had conquered a most powerful foe. All these are adjectival to सः. In the place of विजितारिभद्रः, there is also the reading विहतारिभद्रः One who impeded the good luck of his enemies. स्ववृत्तमुद्दिश्य Relating to his conduct. किंवदन्ती The rumour. Amara :—किंवदन्ती जनश्रुतिः. अपसर्पं A spy. Amara :—अपसर्पश्चरः स्पशः. अपसर्पं भद्रं पप्रच्छ Asked his spy who was named Bhadra. पप्रच्छ governs two objects—भद्र and किंवदन्ती.

निर्बन्धपृष्टः स जगाद सर्वं स्तुवन्ति पौराश्चरितं त्वदीयम् ।
अन्यत्र रक्षोभवनोषितायाः परिग्रहान्मानवदेव देव्याः ॥ ३२॥

32. Pressed for an answer, he said, 'King, the citizens praise all your deeds other than the acceptance of the queen who had put up in the demon's home.'

32. निर्बन्धेन पृष्टः **निर्बन्धपृष्टः** Asked with pressure. सः The spy. जगाद Said. हे मानवदेव O lord of men. रक्षसः भवनं, तस्मिन् उषितायाः. **रक्षोभवनोषितायाः**. उषित = वस् + त. देव्याः परिग्रहात् अन्यत्र Excepting your taking back Sītā who resided in Rāvaṇa's home. तव इदं त्वदीयं. सर्वं चरितं. पुरे भवाः पौराः. **स्तुवन्ति** Present tense, 3rd person plural of स्तु, 2nd Conjugation in the Parasmaipada. Conjugate :- स्तौति-स्तवीति स्तुतः-स्तुवीतः स्तुवन्ति etc.

कलत्रनिन्दागुरुणा किलैवमभ्याहतं कीर्तिविपर्ययेण ।
अयोघनेनाय इवाभितप्तं वैदेहिबन्धोर्हृदयं विदद्रे ॥ ३३ ॥

33. Blown out by the infamy unbearable by the scandal thus relating to his wife, the heart of Vaidehī's friend broke like heated iron struck by a hammer.

33. एवं किल कलत्रनिन्दया गुरुणा कीर्तिविपर्ययेण अभ्याहतं. वैदेह्याः बन्धुः तस्य **वैदेहिबन्धोः**. The shortening of the final ई in वैदेही is traceable to Pāṇini :— ङ्यापोः संज्ञाच्छन्दसोर्बहुलम्.

Example :—कालिदासः. हृदयं विदद्रे Rāma's heart broke. Like what? अयोघनेन अभितप्तं अय इव.

किमात्मनिर्वादकथामुपेक्षे जायामदोषामुत संत्यजामि ।
इत्येकपक्षाश्रयविक्लवत्वादासीत्स दोलाचलचित्तवृत्तिः ॥ ३४ ॥

34. 'Shall I neglect the reported scandal about me? Or shall I forswear my faultless wife?' Out of indecision to resort to one of the two alternatives he had his mental attitude tossing like a swing.

34. आत्मनः निर्वाद एव कथा तां किं उपेक्षे उत अदोषां जायां संत्यजामि. Both are questions suggesting two alternatives. इति एकपक्षस्य आश्रये विक्लवत्वं तस्मात् Out of the want of grit to follow either course. सः Rāma. दोलेव चला चित्तवृत्तिः यस्य सः आसीत्. In the place of उपेक्षे and संत्यजामि some editions read उपेक्षै and संत्यजानि in the Imperative mood.

निश्चित्य चानन्यनिवृत्ति वाच्यं त्यागेन पत्न्याः परिमार्ष्टुमैच्छत् ।
अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः ॥३५

35. Adjudging the scandal as otherwise impossible to prevent, he sought to wipe it off by forsaking his wife. For, to men to whom fame is wealth, fame is much more valuable than their own body, why need say,—than the object of senses?

35. वाच्यं Scandal, Accusative. न विद्यते अन्येन निवृत्तिः यस्य तत् अनन्यनिवृत्ति As one that cannot be removed by

any other means. निश्चित्य Having concluded. पत्न्याः त्यागेन By the abandonment of his wife. **परिमार्ष्टुं** To wipe out, Infinitive of purpose of मृज् with परि. ऐच्छत् He desired, Imperfect tense of इष्. Rāma's resolve is justified by a general statement which is set out in the second half of the verse by way of अर्थान्तरन्यास. हि Because. यशः धनं येषां तेषां **यशोधनानां** स्व-देहादपि यशः **गरीयः** Comparative degree of गुरु. इन्द्रियार्थात् गरीयः इति किमुत Why need say?

स संनिपात्यावरजान्हतौजास्तद्विक्रियादर्शनलुप्तहर्षान् ।
कौलीनमात्माश्रयमाचचक्षे तेभ्यः पुनश्चेदमुवाच वाक्यम् ॥३६॥

36. With brightness extinct he assembled his younger brothers and as their cheer faded at the sight of the change of expression on his face, told them the scandal relating to himself and added the following words:—

36. हतं ओजः यस्य सः हतौजाः सः Rāma with his lustre dimmed. अवरं जातान् **अवरजान्** His three younger brothers. **संनिपात्य** Indeclinable past participle of the causal of पत् with सं and नि to come together. How were the three? तस्य विक्रियायाः दर्शनेन लुप्तः हर्षः येषां तान् adjectival to अवरजान्. विक्रिया Change of expression in the face. आत्माश्रयं कौलीनं तेभ्यः आचचक्षे. कुले (जनसमूहे) भवं कौलीनं A scandal, because it springs from the public. Vide Amara :—स्यात्कौलीनं लोकवादः. पुनः इदं वाक्यं उवाच च. **उवाच** Perfect 3rd person singular of ब्रू. ब्रू changes to वच् in all

non-conjugational tenses. Vide Pāṇini :—ब्रुवो वचिः. उवाच ऊचतुः ऊचुः.

राजर्षिवंशस्य रविप्रसूतेरुपस्थितः पश्यत कीदृशोऽयम् ।
मत्तः सदाचारशुचेः कलङ्कः पयोदवातादिव दर्पणस्य ॥ ३७॥

37. 'Lo ! See what sort of stigma has come upon the family of royal sages sprung from the Sun on acount of me, pure as I am, with a righteous conduct as stain would overtake a mirror through the breeze of clouds.

37. रवेः प्रसूतिः यस्य तस्य **रविप्रसूतेः** Sprung from the Sun. राजर्षीणां वंशः तस्य **राजर्षिवंशस्य** To the family of royal sages. A king undergoing a rigorous discipline of life is called a राजर्षि. सदाचारेण शुचिः तस्मात् **सदाचारशुचेः** adjectival to मत्तः From me. **मत्तः** formed by adding the Ablative suffix तस् (तसिल्). कीदृशः कलङ्कः उपस्थितः What sort of stigma has attached. पयोदवातात् दर्पणस्येव This phrase sets out an analogy. **पश्यत** Imperative, 2nd person plural of दृश्. क इव पश्यति (ज्ञानविषयो भवति) कीदृशः. Similarly तादृशः, यादृशः, मादृशः etc.

पौरेषु सोऽहं बहुलीभवन्तमपां तरङ्गेष्विव तैलबिन्दुम् ।
सोढुं न तत्पूर्वमवर्णमीशे आलानिकं स्थाणुमिव द्विपेन्द्रः ॥३८॥

38. 'In these circumstances I am not able to put up with the novel scandal spreading fast among the citizens like a drop of oil in the waves of water

just as a tusker would not put up with the post to which he is tied.

38. सोऽहं Myself being situate in these circumstances. न ईशे I am not able. To do what? अवर्णं सोढुं. अवर्ण Scandal. Amara:—अवर्णाक्षेपनिर्वादपरीवादापवादवत्. सोढुं Infinitive of purpose of सह्. Similarly वोढुं. I am not able to endure this scandal. How is अवर्णः? स एव पूर्वः यस्य तं तत्पूर्वं Which has come up for the first time; freshly arisen. Further. पौरेषु बहुलीभवन्तं Spreading fast among citizens. Like what? अपां तरङ्गेषु तैलबिन्दुमिव Like a drop of oil in the waves of water. The unbearableness of the scandal is brought home by an analogy. आलानमेव आलानिकं A tying post. स्थाणुं द्विपेन्द्र इव Just as a tusker would not brook a confinement in the tying post.

तस्यापनोदाय फलप्रवृत्तावुपस्थितायामपि निर्व्यपेक्षः ।
त्यक्ष्यामि वैदेहसुतां पुरस्तात्समुद्रनेमिं पितुराज्ञयेव ॥ ३९ ॥

39. 'For removing that scandal and despite the impending fruition, I shall, without solicitude, abandon the daughter of the king of Videhas as I formerly did the Earth bounded by the seas at the bidding of my father.

39. तस्य (अवर्णस्य) अपनोदाय To dispel that scandal. फलप्रवृत्तौ उपस्थितायामपि Although fruition is fast approaching. The fruit intended is childbirth for Sītā. निर्गता व्यपेक्षा यस्य सः निर्व्यपेक्षः सन् Without showing any

solicitude. विदेहानां राजा वैदेहः, तस्य सुतां वैदेहसुतां त्यक्ष्यामि 2nd Future, 1st person singular of त्यज् to abandon. An analogy for the present relinquishment of Sītā by Rāma is set out thus. पुरस्तात् Formerly. पितुराज्ञया समुद्रनेमिं इव. समुद्रः नेमिः यस्याः सा समुद्रनेमिः *etymologically*, Girt by the seas, a name for the Earth.

अवैमि चैनामनघेति किंतु लोकापवादो बलवान्मतो मे ।
छाया हि भूमेः शशिनो मलत्वेनारोपिता शुद्धिमतः प्रजाभिः ४०

40. 'I do know she is faultless, but the popular scandal is too much for me. The shadow of the earth is ascribed by the people as a stain to the Moon possessed of purity.

40. एनां अनघेति अवैमि. एतां and एनां are forms of the Accusative singular of एतद् feminine. एनां occurs when अन्वदेश is intended. Otherwise एतां. Vide Pāṇini :—द्वितीयाटौस्स्वेनः and the Vṛtti thereunder. किंचित्कार्यं विधातुमुपात्तस्य कार्यान्तरं विधातुं पुनरुपादानमन्वादेशः. Here Sītā has been referred to as वैदेहसुतां in the foregoing verse. A second reference to her here is therefore अन्वादेश. अवैमि = अव + एमि Present tense, 1st person singular of इ. न विद्यते अघं यस्या. सा अनघा Spotless. किंतु मे लोकापवादः बलवान् मतः But the popular scandal is regarded by me as more powerful. This idea is substantiated by an analogy set out in the second half of the verse. हि Because. भूमेः छाया The reflection of the earth. शुद्धिमतः शशिनः मलत्वेन प्रजाभिः आरोपिता.

छाया means either shadow or reflection. If the latter sense were intended, it refers to the permanent dark patch in the middle of the Moon which the poets describe variously as a hare, deer and so on. This construction is adopted by Mallinātha. If the former sense viz., shadow be intended, it may be taken as a reference to the lunar eclipse.

रक्षोवधान्तो न च मे प्रयासो व्यर्थः स वैरप्रतिमोचनाय।
अमर्षणः शोणितकाङ्क्षया किं पदा स्पृशन्तं दशति द्विजिह्वः॥ ४१

41. 'My effort culminating in the slaughter of the demon has not been in vain. It has served me for wreaking my vengeance. Is it for the love of blood that the irate serpent bites a person who touches him by the foot?

41. च = किंच Moreover. रक्षसः वधः अन्तः यस्य सः रक्षोवधान्तः मे प्रयासः व्यर्थो न. सः refers to प्रयासः. वैरस्य प्रतिमोचनं तस्मै For the retaliation of the wrong done. अमर्षणः. द्वे जिह्वे यस्य सः द्विजिह्वः A snake lit., the two-tongued one. पदा Instrumental singular of पाद or पद्. स्पृशन्तं (पुरुषं) शोणितकाङ्क्षया किं दशति. A snake bites a trampler not for blood, but for retaliation for his trampling. Similarly all my effort was not for the sake of Sītā, but for punishing the wrongdoer.

तदेष सर्गः करुणार्द्रचित्तैर्न मे भवद्भिः प्रतिषेधनीयः।
यद्यर्थिता निर्हृतवाच्यशल्यान्प्राणान्मया धारयितुं चिरं वः॥४२

42. 'Hence this resolve of mine should not be frustrated by you with hearts oozing with mercy if it is your wish that I should for a long time hold my life free from the pain of blasphemy.'

42. तत् an Indeclinable meaning therefore. एष मे सर्गः This resolve of mine. Amara :—सर्गः स्वभावनिर्मोक्षनिश्चयाध्यायसृष्टिषु. करुणया आर्द्रं चित्तं येषां तैः करुणार्द्रचित्तैः Possessed of hearts wet with pity. भवद्भिः न प्रतिषेधनीयः Out of compassion for Sītā you must not object to this course. Or taking pity on me, you shall refrain from objecting to my proposal. निहृतं वाच्यमेव शल्यं येषां तान् प्राणान्. प्राण is always used in the masculine plural. मया चिरं धारयितुं So as to make me hold my life long. वः अर्थिता यदि If you wish for it. अर्थयत इति अर्थी, तस्य भावः अर्थिता. I can live only if I am freed from scandal.

इत्युक्तवन्तं जनकात्मजायां नितान्तरूक्षाभिनिवेशमीशम् ।
न कश्चन भ्रातृषु तेषु शक्तो निषेद्धुमासीदनुमोदितुं वा ॥ ४३ ॥

43. As he said thus, none among the brothers was able either to oppose or to support their master who had taken a very grim resolve towards the daughter of Janaka.

43. इति उक्तवन्तं. जनकात्मजायां, नितान्तं रूक्षः अभिनिवेशः यस्य तं Who had taken an extremely cruel resolve ईशं The master, here refers to Rāma. निषेद्धुं Infinitive of purpose of सिध् with नि to prohibit. अनुमोदितुं Infinitive of purpose of मुद् with अनु to approve of.

स लक्ष्मणं लक्ष्मणपूर्वजन्मा विलोक्य लोकत्रयगीतकीर्तिः ।
सौम्येति चाभाष्य यथार्थभाषी स्थितं निदेशे पृथगादिदेश ॥४४

44. Lakṣmaṇa's elder brother whose praise was sung by all the three worlds and who was always true to his word, looked at Lakṣmaṇa who ever stood at his bidding, addressed him, 'Gentle one,' and ordered him separately.

44. पूर्वं जन्म यस्य सः पूर्वजन्मा An elder brother. लक्ष्मणस्य पूर्वजन्मा is the first adjective to सः. त्रयः अवयवाः अस्य समुदायस्येति त्रयं, लोकानां त्रयं, तेन गीता कीर्तिः यस्य सः Whose praise was sung by all the three worlds. अर्थमनतिक्रम्य यथार्थं, यथार्थं भाषितुं शीलमस्येति यथार्थभाषी सः निदेशे स्थितं लक्ष्मणं विलोक्य हे सौम्य इति आभाष्य च पृथक् आदिदेश Ordered him apart i.e., to the exclusion of Bharata and Śatrughna.

प्रजावती दोहदशंसिनी ते तपोवनेषु स्पृहयालुरेव ।
स त्वं रथी तद्व्यपदेशनेयां प्रापय्य वाल्मीकिपदं त्यजैनाम् ॥४५॥

45. 'Your sister-in-law, as she betrayed her wish consequent on pregnancy, is already keen to visit the penance-forests. You shall therefore mount a chariot and leading her under that pretext, take her to Vālmīki's place and there leave her.'

45. This verse sets out Rāma's order to Lakṣmaṇa. दोहदः The wish of a pregnant woman. दोहदशंसिनी ते प्रजावती Brother's wife. Amara:—प्रजावती

भ्रातृजाया. तपोवनेषु स्पृहयालुरेव. 'स्पृहिगृहि—' इत्यादिना आलुच् प्रत्ययः सः त्वं रथी सन् तद्व्यपदेशेन नेयां पुनां वाल्मीकिपदं प्रापय्य त्यज.

स शुश्रुवान्मातरि भार्गवेण पितुर्नियोगात्प्रहृतं द्विषद्वत् ।
प्रत्यग्रहीदग्रजशासनं तदाज्ञा गुरूणां ह्यविचारणीया ॥ ४६ ॥

46. He who had heard of the attack by Paraśurāma at his own mother as at an enemy at the bidding of his father accepted that command of his elder brother; for, the command of elders should not be disputed.

46. पितुः नियोगात् In obedience to the command of his father Jamadagni. भृगोः अपत्यं पुमान् भार्गवः तेन **भार्गवेण** By Paraśurāma. मातरि Towards his mother Reṇukā द्विषतीव **द्विषद्वत्** As towards an enemy. The suffix वत् is added under Pāṇini :— तत्र तस्येव. **प्रहृतं** Abstract noun of हृ with प्र, meaning प्रहार. **शुश्रुवान्** Perfect participle of श्रु. One who has heard. भाषायां सदवसश्रुवः इति क्वसुप्रत्ययः सः Lakṣmaṇa. **अग्रजस्य शासनं प्रत्यग्रहीत्** Aorist. हि Because गुरूणां आज्ञा अविचारणीया. The allusion in this verse refers to the story related in Mahabharata, Vana Parva Chapter 116. Reṇukā went out to bathe when all her sons were away from home. On her way she saw Citraratha, king of Mṛttikāvatī, sporting in water with his queen, and felt a longing for his love. Thus with a mind corrupt, she bathed and returned home, wetted but not purified by the bath. Her husband Jamadagni found out that her heart was

agitated by passion and grew indignant. He commanded his sons Rumaṇvān, Suṣeṇa, Vasu and Viśvāvasu as they returned from the forest to kill her. But they would not do it. At last came the youngest son Paraśurāma who on receiving his father's orders cut off the head of his mother with his axe without hesitation. The father was pleased and promised him a boon. The boon sought for by Paraśurāma was the restoration of his mother to life, and this was at once granted.

अथानुकूलश्रवणप्रतीतामत्रस्नुभिर्युक्तधुरं तुरंगैः ।
रथं सुमन्त्रप्रतिपन्नरश्मिमारोप्य वैदेहसुतां प्रतस्थे ॥ ४७ ॥

47. Then after mounting the daughter of the king of Videhas, who was pleased with the hearing of the favourable news, on a chariot whose yoke was borne by daring horses and reins held by Sumantra, he started.

47. अथ (लक्ष्मणः) अनुकूलस्य श्रवणं, तेन प्रतीतां. प्रतीत Delighted. वैदेहसुतां. त्रसितुं शीलं एषामिति त्रस्नवः. Pāṇini :— त्रसिगृधिधृषिक्षिपेः क्नुः. अत्रस्नुभिः तुरंगैः By horses which would not shy or cause jolting to the chariot. Mallinātha comments अत्रस्नुभिः अभीरुभिः गर्भिणीवहनयोग्यैः. युक्ता धूः यस्य सः युक्तधुरः तं **युक्तधुरं**. धुर् at the end of a compound takes the final augment अ. Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. **सुमन्त्रेण** प्रतिपन्नाः रश्मयः यस्य तं **सुमन्त्रप्रतिपन्नरश्मिं** रथं **आरोप्य** Indeclinable past participle of the causal of रुह् with आ to ascend.

After mounting Sītā on the chariot. **प्रतस्थे** Perfect of स्था with प्र to start. The Parasmaipada root स्था takes the Ātmanepada terminations when prefixed with सं, अव, प्र or वि. Pāṇini :—समवप्रविभ्यः स्थः.

सा नीयमाना रुचिरान्प्रदेशान्प्रियंकरो मे प्रिय इत्यनन्दत् ।
नाबुद्ध कल्पद्रुमतां विहाय जातं तमात्मन्यसिपत्रवृक्षम् ॥४८॥

48. Being led to the several charming places, she rejoiced that her lover was so obliging to her. She scarcely knew that, having shed his character as a Kalpaka tree, he had turned a blazor-leaved tree towards herself.

48. सा रुचिरान् प्रदेशान् नीयमाना (सती) मे प्रियः प्रियंकर इति अनन्दत्. प्रियं करोतीति **प्रियंकरः**. Pāṇini :—'क्षेमप्रियमद्रेऽण् च' इति चकारात्खच्प्रत्ययः. तं refers to Rāma. कल्पद्रुमतां विहाय आत्मनि असिपत्रवृक्षं जातं न **अबुद्ध** Aorist, 3rd person singular of बुध् 4th conjugation, Ātmanepada. असिपत्र is explained by Mallinātha as a tree whose leaves resemble razors. Really it refers to a hell that goes by the name of असिपत्रवन, a forest of sword-leaved trees where sinners are rolled up and down for the sin of embracing heresy and departing from the Vedic path except in extreme adversity. Vide the following extract from Bhāgavata, Adhyāya 26. यस्त्विह वै निजवेदपथादनापदि आगतः पाषण्डं चोपगतस्तमसिपत्रवनं प्रवेश्य कशया प्रहरन्ति तत्रासौ इतस्ततो धावमान उभयतोधारैस्तालवनासिपत्रैश्छिद्यमानसर्वाङ्गः हा हतोऽस्मीति परमया वेदनया मूर्च्छितः पदे पदे निपतति स्वधर्महा पाषण्डानुगतं

फलं भुङ्क्ते । Vide parallel :—श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम् Uttararāmacarita I—46.

जुगूह तस्याः पथि लक्ष्मणो यत्सव्येतरेण स्फुरता तदक्ष्णा ।
आख्यातमस्यै गुरु भावि दुःखमत्यन्तलुप्तप्रियदर्शनेन ॥ ४९ ॥

49. The impending grave calamity which Lakṣmaṇa suppressed from her on the way was conveyed to her by her throbbing right eye which totally missed its sweet looks.

49. पथि लक्ष्मणः यत् (दुःखं) तस्याः (सीतायाः) Ablative. जुगूह तत् गुरु भावि = भविष्यत् दुःखं. अत्यन्तलुप्तं प्रियदर्शनं यस्य तेन स्फुरता. सव्यात् इतरत् सव्येतरं तेन सव्येतरेण अक्ष्णा Instrumental singular of अक्षि. अस्यै means सीतायै. आख्यातं. The throbbing of the right eye, hand, thigh or foot is ominous for women as that of the left for males.

सा दुर्निमित्तोपगताद्विषादात्सद्यः परिम्लानमुखारविन्दा ।
राज्ञः शिवं सावरजस्य भूयादित्याशशंसे करणैरबाह्यैः ॥ ५० ॥

50. With the lotus of her face suddenly withered by the grief imported by the ill-omen she wished in the innermost recesses of her heart, 'May happiness be to the king along with his younger brothers.'

50. सा Sītā. दुर्निमित्तं refers to the throbbing of her right eye. दुर्निमित्तेन उपगतः तस्मात् विषादात् सद्यः मुखं

अरविन्दमिव मुखारविन्दं, परिम्लानं मुखारविन्दं यस्याः सा **परिम्लानमुखारविन्दा** सती. **परिम्लान** formed by adding the suffix त to म्लै with परि to fade. अवरजैः सह वर्तत इति तथाभूतस्य **सावरजस्य** राज्ञः To the king accompanied by his younger brothers. शिवं Welfare. **भूयात्** Benedictive mood. इति. बहिर्भवानि बाह्यानि, तानि न भवन्तीति तैः **अबाह्यैः** करणैः By her अन्तःकरण. Mind is said to be the internal organ. Although Manas is only one, the plural is used to convey its frequent operations. **आशशंसे.** The root शंस takes the Ātmanepada terminations in the sense of hope. शंसतेरपेक्षायामात्मनेपदमिष्यते.

गुरोर्नियोगाद्वनितां वनान्ते साध्वीं सुमित्रातनयो विहास्यन् ।
अवार्यतेवोत्थितवीचिहस्तैर्जह्नोर्दुहित्रा स्थितया पुरस्तात् ॥५१॥

51. Bent on abandoning the chaste lady in the woods at his Guru's bidding, the son of Sumitrā was prohibited, as it were, by the Ganges (Jahnu's daughter) standing in front, raising her hands of waves.

51. गुरोः नियोगात् At the bidding of his elder brother Rāma. साध्वीं वनितां. Amara :—सती साध्वी पतिव्रता. वनमेव वनान्तः. अन्तशब्दः स्वरूपवचनः. **विहास्यन्** Future participle of हा with वि to abandon, adjectival to सुमित्रातनयः पुरस्तात् स्थितया Standing in front, adjectival to जह्नोर्दुहित्रा. उत्थिताः वीचय एव हस्ताः तैः **उत्थितवीचिहस्तैः** अवार्यतेव. **अवार्यत** Imperfect passive of वृ, 10th conjugation. The Ganges when brought down by the penance of

Bhagiratha, angrily followed the track covered by Bhagīratha and flooded the sacrificial ground of Jahnu on the way. The irritated Jahnu drank her up and was persuaded by the gods to let her out which he did through his ears. Thenceforward she became renowned as Jahnu's daughter. Vide Rāmāyaṇa, Bālakāṇḍa, Sarga 43, Ślokas 35 to 38. ततो हि यजमानस्य जह्नोरद्भुतकर्मणः । गङ्गा संप्लावयामास यज्ञवाटं महात्मनः ॥ तस्या वलेपनं ज्ञात्वा क्रुद्धो यज्वा तु राघव । अपिबच्च जलं सर्वं गङ्गायाः परमाद्भुतम् ॥ ततो देवाः सगन्धर्वा ऋषयश्च सुविस्मिताः । पूजयन्ति महात्मानं जह्नुं पुरुषसत्तमम् ॥ गङ्गां चापि नयन्ति स्म दुहितृत्वे महात्मनः ॥ ततस्तुष्टो महातेजाः श्रोत्राभ्यामसृजत्पुनः । तस्माज्जह्नुसुता गङ्गा प्रोच्यते जाह्नवीति च ॥

रथात्स यन्त्रा निगृहीतवाहात्तां भ्रातृजायां पुलिनेऽवतार्य ।
गङ्गां निषादाहृतनौविशेषस्ततार संधामिव सत्यसंधः ॥ ५२ ॥

52. After taking down his brother's wife into the sands from the chariot whose horses were stopped by the driver, he with the superior boat brought by a hunter crossed the Ganges as one pledged to his word would carry through his vow.

52. सत्या संधा **यस्य** सः **सत्यसंधः** True to his resolve. सः Lakṣmaṇa. **यन्त्रा** Instrumental singular of यन्तृ a charioteer. निगृहीताः वाहाः यस्य तस्मात् रथात् तां भ्रातृजायां पुलिने **अवतार्य** Indeclinable past participle of the causal of तॄ with अव to descend. निषादेन आहृतः नौविशेषः यस्य तथाभूतः सन् गङ्गां **संधामिव ततार.** The crossing of the Ganges was almost the same as his carrying out the vow.

Because with the crossing of the Ganges his mission is almost carried out. In the above translation however we have chosen to treat संग्रामिव मल्लगंध: as setting out a pure case of analogy.

अथ व्यवस्थापितवाक्कथंचित्सौमित्रिरन्तर्गतबाष्पकण्ठः ।
औत्पातिकं मेघ इवाश्मवर्षं महीपतेः शासनमुज्जगार ॥ ५३ ॥

53. Then somehow steadying his voice, with a throat choked with tears, Sumitrā's son disgorged the king's command like a cloud emitting a calamitous shower of stones.

53. अथ After crossing the river Ganges. कथंचित् With difficulty. व्यवस्थापिता वाक् येन सः With a voice made steady. अन्तर्गतः बाष्पः यस्मिन् तथाभूतः कण्ठो यस्य सः. Vide parallel :— कण्ठः स्तम्भितबाष्पवृत्तिकलुषः. सौमित्रिः Lakṣmaṇa. महीपतेः शासनं उज्जगार Perfect of गृ with उद् to disgorge or vomit. This predicate suggests the loathsomeness of the task. The idea is supported by an analogy. मेघः. उत्पाते भवं औत्पातिकं अश्मनां वर्षमिव. उत्पात A disaster or the portent of a calamity; any abnormal phenomenon which forebodes a calamity. According to a different reading we have औत्पातिकः in the place of औत्पातिकं, which will have to treated as adjectival to मेघः. औत्पातिकः मेघः A portentous cloud; a cloud foreboding disaster; a cloud of deluge.

ततोऽभिषङ्गानिलविप्रविद्धा प्रभ्रश्यमानाभरणप्रसूना ।
स्वमूर्तिलाभप्रकृतिं धरित्रीं लतेव सीता सहसा जगाम ॥५४॥

54. Then shattered by the wind of insult, with the flowers of ornaments slipping down, Sītā like a creeper suddenly fell on the earth, the source from which she derived her body.

54. ततः After hearing her lord's command from the mouth of Lakṣmaṇa. अभिषङ्गः means पराभवः. अभिषङ्ग एव अनिलः, तेन विप्रविद्धा Past passive participle of व्यध् with वि and प्र. प्रभ्रश्यमान. The poet uses the root भ्रंश् of the 4th conjugation in the Ātmanepada. He has done it already in नाभ्रश्यत in verse 16 of this canto. प्रभ्रश्यमानानि आभरणान्येव प्रसूनानि यस्याः सा. Since Sītā is compared to a plant, the ornaments on her person are compared to flowers. सीता लतेव. स्वमूर्तिलाभस्य प्रकृतिं. प्रकृति means a source, the antithesis of विकृति a product or modification. Sītā is known as the daughter of the Earth as she was obtained by Janaka from the sacrificial ground when it was ploughed. धरित्रीं सहसा जगाम Went down to the earth all of a sudden. She fell on the earth in a swoon. It is natural that a daughter in distress would fall into the arms of her mother.

इक्ष्वाकुवंशप्रभवः कथं त्वां त्यजेदकस्मात्पतिरार्यवृत्तः ।
इति क्षितिः संशयितेव तस्यै ददौ प्रवेशं जननी न तावत् ५५

55. But her mother, the earth, did not give her admittance as she perhaps suspected how her husband of noble conduct, born of Ikṣvāku's race, would desert her without a cause.

55. इक्ष्वाकूणां वंशः प्रभवः यस्य सः Born of the race of Ikṣvākus. आर्यं वृत्तं यस्य सः आर्यवृत्तः. These two adjectives suggest that her husband would not desert her unjustly. पतिः त्वां अकस्मात् कथं त्यजेत्. The whole of the first half of the verse sets out the suspicion which the poet attributes as arising in the mind of the Earth. इति. संशयः संजातः अस्या इति संशयिता इव जननी क्षितिः Her mother, the earth. तस्यै प्रवेशं न ददौ. तावत् is a mere rhetorical flourish. Till the Earth is convinced of Sītā's innocence she would not even give her admission. Such was Rāma's character. But in Canto XV. verse 84 the Earth took her into her arms later on when her innocence was established.

सा लुप्तसंज्ञा न विवेद दुःखं प्रत्यागतासुः समतप्यतान्तः ।
तस्याः सुमित्रात्मजयत्नलब्धो मोहादभूत्कष्टतरः प्रबोधः ॥५६॥

56. At the loss of senses she ceased to experience grief, but on coming back to life she burned within. The consciousness brought back through the efforts of Sumitrā's son became more irksome than her swoon.

56. लुप्ता संज्ञा यस्याः सा **लुप्तसंज्ञा** On losing consciousness; when she swooned. सा दुःखं न **विवेद** Perfect tense of विद् to know. प्रत्यागताः असवः यस्याः सा **प्रत्यागतासुः** सती On regaining consciousness. अन्तः **समतप्यत**. Mallinātha treats this as a predicate in the Passive voice. According to him दुःखेन is understood. He says that

it is not possible to treat this as कर्मकर्तरिप्रयोग, for the root तप् can be used in that manner only if तपस् is the object as in पृथिव्यां तप्यते तपः. Vide Pāṇini :- तपस्तपःकर्मकस्यैव. तस्याः सुमित्रात्मजयत्नलब्धः प्रबोधः मोहात् कष्टतरः अभूत् For on regaining her senses she felt her painful situation.

न चावदद्भर्तुरवर्णमार्या निराकरिष्णोर्वृजिनादृतेऽपि ।
आत्मानमेव स्थिरदुःखभाजं पुनः पुनर्दुष्कृतिनं निनिन्द ॥५७॥

57. The noble lady did not utter a word of censure on her lord though he was repudiating her without any sin of hers. She often and often condemned her own unmeritorious self destined to perpetual misery.

57. आर्या The noble lady. वृजिनात् ऋते अपि Even without guilt on her part. ऋते an Indeclinable meaning 'without' governs a noun in the Ablative case. निराकरिष्णुः formed by adding इष्णुच् to निरा-कृ. Pāṇini :—अलंकृञ्निराकृञ् etc. निराकरिष्णोः भर्तुः About her husband who deserted her. अवर्णं न चावदत् As an ideal Hindu wife she did not cast any aspersion on the conduct of her husband, however unjust it be. But स्थिरं दुःखं भजतीति तथाभूतं स्थिरदुःखभाजं अत एव दुष्कृतिनं आत्मानं पुनः पुनः निनिन्द She deprecated her own unfortunate self often and often.

आश्वास्य रामावरजः सतीं तामाख्यातवाल्मीकिनिकेतमार्गः ।
निघ्नस्य मे भर्तृनिदेशरौक्ष्यं देवि क्षमस्वेति बभूव नम्रः ॥५८॥

58. The younger brother of Rāma consoled the chaste lady, told her the way to Vālmiki's residence and prostrated before her stating, 'Queen, a dependent that I am, you will pardon my severity due to my lord's command.'

58. रामस्य अवरजः Lakṣmaṇa. सतीं तां आश्वास्य After consoling that chaste lady. आख्यातः वाल्मीकिनिकेतस्य मार्गः येन सः Explaining the way to Vālmīki's house. वल्मीके भवः वाल्मीकिः When the sage was practising penance in deep meditation, an ant-hill rose round him, and at the end of his penance he emerged from the ant-hill. Hence he is called Vālmīki, derived from वल्मीकं an ant-hill. After advising her to seek shelter at Vālmīki's residence Lakṣmaṇa apologises to her. निघ्नः A dependent. Amara :— अधीनो निघ्न आयत्तः. निघ्नस्य मे भर्तृनिदेशेन रौक्ष्यं. रूक्षस्य भावः रौक्ष्यं Cruelty. हे देवि क्षमस्व इति So saying. नम्रः बभूव.

सीता तमुत्थाप्य जगाद वाक्यं प्रीतास्मि ते सौम्य चिराय जीव ।
बिडौजसा विष्णुरिवाग्रजेन भ्रात्रा यदित्थं परवानसि त्वम् ॥ ५९

59. After rousing him Sītā spoke the words, 'Gentle one, I am pleased with you. May you live long inasmuch as you thus owe allegiance to your elder brother as Viṣṇu to Indra.

59. सीता तं उत्थाप्य वाक्यं जगाद. The speech of Sītā begins from प्रीतास्मि and ends with verse 67. हे सौम्य ते प्रीतास्मि. चिराय जीव. यत् यस्मात्. विट् (व्यापकं) ओजः यस्य सः बिडौजाः

An epithet of Indra. बिडौजसा विष्णुरिव According to tradition Viṣṇu is the younger brother of Indra, and as such he is also called उपेन्द्र, both of them being the sons of Kaśyapa and Aditi. अग्रजेन भ्रात्रा त्वं इत्थं परवान् असि Since you are a dependent of an illustrious brother. Amara :—परतन्त्रः पराधीनः परवान्नाथवानपि.

श्वश्रूजनं सर्वमनुक्रमेण विज्ञापय प्रापितमत्प्रणामः ।
प्रजानिषेकं मयि वर्तमानं सूनोरनुध्यायत चेतसेति ॥ ६० ॥

60. 'After conveying my respects you shall tell all my mothers-in-law in their order my message, "Keep in mind with your good wishes the child in my womb conceived through your son."'

60. सर्वं श्वश्रूजनं All my mothers-in-law. अनुक्रमेण In due order of rank. प्रापिताः मत्प्रणामाः येन तथाभूतः सन् विज्ञापय. The communication of respects to the mothers-in-law conforms to the story in Rāmāyaṇa, but not the request reminding them of her pregnancy. On the other hand, according to Rāmāyaṇa, Sītā requests Lakṣmaṇa himself to note the signs of her pregnancy before he goes back. Vide Rāmāyaṇa, Uttara Kāṇḍa, 48th canto :—श्वश्रूणामविशेषेण प्राञ्जलिप्रग्रहेण च । शिरसा वन्द्य चरणौ कुशलं ब्रूहि पार्थिवम् ॥ Verse 10. निरीक्ष्य माऽद्य गच्छ त्वमृतुकालातिवर्तिनीम् Verse 18. The object of विज्ञापय is set out in the second half of the verse. निषिच्यत इति निषेकः A seed transmitted in the act of conception. सूनु refers to their son Rāma. मयि

वर्तमानं. सूनोः प्रजाया निषेकं चेतसा **अनुध्यायत** Imperative, 2nd person plural of ध्यै with अनु, to think of. In the context it means 'Think and wish well of.' इति विज्ञापय

वाच्यस्त्वया मद्वचनात्स राजा वह्नौ विशुद्धामपि यत्समक्षम्
मां लोकवादश्रवणादहासीः श्रुतस्य किं तत्सदृशं कुलस्य ॥६१॥

61. 'You shall tell that king my statement, " Is it befitting your reputed family that you should have abandoned me on hearing a rumour when I had cleared my character in the fire in your presence ?

61. स राजा suggests that she speaks not in the capacity of a wife entitled to favour, but as any ordinary subject seeking elementary justice at the hands of a king. त्वया. मद्वचनात् = मद्वचनमिति कृत्वा. ल्यब्लोपे पञ्चमी. मद्वचनात् वाच्यः The message is entirely my own. The idea is that the messenger is absolved from all responsibility for either the contents or form of the message. The message runs through seven verses beginning from वह्नौ in this śloka. अक्ष्णोः समीपे समक्षं an Avyayībhāva compound laid down by Pāṇini :— अव्ययीभावे शरत्प्रभृतिभ्यः and formed by adding टच् as समासान्त under the Vārtika :—प्रतिपरसमनुभ्योऽक्ष्णः. समक्षं In your very presence. वह्नौ विशुद्धामपि refers to the fire-ordeal undergone by Sītā at Laṅkā. मां लोकवादस्य श्रवणात् अहासीः Aorist, 2nd person singular of हा to abandon. (इति) यत् तत् श्रुतस्य कुलस्य To your reputed family. Or th

two may be taken separately—'To your education and to your family.' सदृशं किं Is it suited?

कल्याणबुद्धेरथवा तवायं न कामचारो मयि शङ्कनीयः।
ममैव जन्मान्तरपातकानां विपाकविस्फूर्जथुरप्रसह्यः॥ ६२॥

62. "Or perhaps, since your mind is ever disposed to righteousness, this should not be suspected as a wanton action on your part towards me. It is the unbearable thunderbolt of the fruition of my own sins perpetrated in my previous births.

62. अथवा generally marks the beginning of a fresh alternative. कल्याणी बुद्धिः यस्य तस्य **कल्याणबुद्धेः** तव Of you whose leanings are always righteous. Or of you who have been so loving towards me all along. मयि विषये Towards me. कामचारः A wanton act; an act of reckless indifference according to one's own sweet will and pleasure. न शङ्कनीयः Is not to be suspected. Then what else is it? ममैव My own. अन्यानि जन्मानि जन्मान्तराणि, तेषां पातकानि, तेषां अप्रसह्यः विपाकविस्फूर्जथुः. विस्फूर्जथुः is rendered by Mallinātha as a thunderstroke on the authority of Amara:— स्फूर्जथुर्वज्रनिर्घोषे. विपच्यत इति विपाकः, विपाक एव विस्फूर्जथुः The fruition of the sins committed in the previous births is identified with a thunder-stroke. Or **विस्फूर्जथुः** may be taken in the ordinary sense of स्फुरणं A flash; a sudden outburst. Your action is only an outburst of the long pent-up sins of my previous births which have matured by now.

उपस्थितां पूर्वमपास्य लक्ष्मीं वनं मया सार्धमसि प्रपन्नः ।
तदास्पदं प्राप्य तयातिरोषात्सोढास्मि न त्वद्भवने वसन्ती ॥६३॥

63. "Having formerly cast off the Royal Fortune (Lakṣmī) that approached you, you resorted to the woods in my company. Therefore, in her deep spite I have not been tolerated by her when I live in your home with status.

63. पूर्वं उपस्थितां लक्ष्मीमपास्य. लक्ष्मी refers to the goddess of kingship who is generally described as a king's wife. Formerly you forsook Lakṣmī that came to you. मया सार्धं वनं प्रपन्नोऽसि Myself being dearer to you, you chose to go to the forest in my sole company. तत् Therefore; since it is now the turn of Lakṣmī to prevail against me. त्वद्भवने आस्पदं प्राप्य वसन्ती (अहं) When I put up at your home, occupying a status (as queen). तया अतिरोषात् सोढा नास्मि. सोढ Past passive participle of सह् to endure.

निशाचरोपप्लुतभर्तृकाणां तपस्विनीनां भवतः प्रसादात् ।
भूत्वा शरण्या शरणार्थमन्यं कथं प्रपत्स्ये त्वयि दीप्यमाने ॥६४॥

64. "Having been a refuge through your grace to the sages' wives whose husbands were harassed by demons, how shall I seek refuge of any other person while you shine bright?

64. निशाचरैः उपप्लुताः भर्तारः यासां तासां निशाचरोपप्लुतभर्तृकाणां. A Bahuvrīhi compound ending in the feminine

suffix ई or ऊ or in short ऋ takes क (कप्) as the final augment. Vide Pāṇini :—नद्यृतश्च. तपस्विनीनां To the sages' wives harassed by Rākṣasas. भवतः प्रसादात् Through your grace. शरणे साधुः शरण्या Able to give protection. भूत्वा. त्वयि दीप्यमाने सति When you are in the full swing of your glory. शरणार्थं For protection. अन्यं कथं प्रपत्स्ये How shall I seek of another? प्रपत्स्ये 2nd Future, 1st person singular of पद् with प्र.

किंवा तवात्यन्तवियोगमोघे कुर्यामुपेक्षां हतजीवितेऽस्मिन् ।
स्याद्रक्षणीयं यदि मे न तेजस्त्वदीयमन्तर्गतमन्तरायः ॥ ६५ ॥

65. "Or rather, I would act with indifference towards this accursed life (of mine) frustrated by your eternal separation if your seed within me worthy of protection did not play the impediment.

65. किं वा 'Or why.' This simply marks the beginning of a fresh alternative. तव. अत्यन्तं वियोगः Your endless separation; separation for which there is no limit. तेन मोघे अस्मिन् हतजीविते In this my wretched life. उपेक्षां कुर्यां I would be indifferent. रक्षणीयं मे अन्तर्गतं तेजः त्वदीयं तेजः अन्तरायो यदि न स्यात् The idea is that I have to care for my life in view of the child in the womb. तेजः Vigour, seed. अन्तरायः Obstacle.

साहं तपः सूर्यनिविष्टदृष्टिरूर्ध्वं प्रसूतेश्चरितुं यतिष्ये ।
भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥६६

66. "In these circumstances I will, after delivery, try to do penance, fixing my eyes on the Sun so that in the next birth too you shall be my lord, but there shall be no separation.

66. Sitā says that she will perform पञ्चाग्नितपस् after her delivery. सा अहं प्रसूतेः ऊर्ध्वं सूर्यनिविष्टदृष्टिः (सती) तपः चरितुं यतिष्ये यथा जननान्तरेऽपि त्वमेव भूयः मे भर्ता (स्याः) विप्रयोगश्च न (स्यात्). Vide parallel:—हविर्भुजामेधवतां चतुर्णां मध्ये ललाटंतपसप्तसप्तिः Raghu XIII-41. Pārvatī also engages in a similar penance to get Śiva as her lord. Cf. शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा । विजित्य नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ Kumarasambhava V-20.

नृपस्य वर्णाश्रमपालनं यत्स एव धर्मो मनुना प्रणीतः ।
निर्वासिताप्येवमतस्त्वयाहं तपस्विसामान्यमवेक्षणीया ॥ ६७ ॥

67. "What is known as the protection of the castes and orders of life is only a king's duty laid down by Manu. So though thus expelled by you, I should be treated by you on a par with the penance doers."

67. Varnas or castes are fourfold:—ब्राह्मण, क्षत्रिय वैश्य and शूद्र. Āśramas are fourfold:—ब्रह्मचर्य, गार्हस्थ्य वानप्रस्थ and संन्यास. These are the four orders of life through which a Hindu passes, viz., (1) Studentship or celibacy, (2) A householder's life, (3) Retirement to the forest and (4) Renunciation of worldly attachments. वर्णाश्च आश्रमाश्च, तेषां पालनं **वर्णाश्रमपालनं** The

protection of Varṇas and Āśramas by making each do his duty laid down by the law according to his caste and order of life. वर्णाश्रमपालनं यत् स एव नृपस्य धर्मो मनुना प्रणीतः. Vide Manu :—स्वे स्वे धर्मे निविष्टानां सर्वेषामनुपूर्वशः। वर्णानामाश्रमाणां च राजा सृष्टोऽभिरक्षिता ॥ VII–35. Manu has declared the protection of Varṇas and Āśramas as the ideal duty of a king. The masculine in सः though it correlates to यत् is due to its going along with the masculine धर्मः. विधेयप्राधान्यात् पुंलिङ्गनिर्देशः. अतः Therefore. एवं त्वया निर्वासिताऽपि अहं त्वया तपस्विभिः सामान्यं यथा तथा अवेक्षणीया Though I am not treated as a wife, you will at least treat me like any other ascetic woman entitled to protection. Here ends the speech of Sītā.

तथेति तस्याः प्रतिगृह्य वाचं रामानुजे दृष्टिपथं व्यतीते ।
सा मुक्तकण्ठं व्यसनातिभाराच्चक्रन्द विग्ना कुररीव भूयः ॥६८॥

68. Rāma's younger brother accepted her message by saying 'Yes,' and when he had gone past the range of her vision she wailed profusely in an outburst under the load of grief like a frightened female osprey.

68. तथा इति तस्याः वाचं प्रतिगृह्य. रामस्य अनुजः तस्मिन् रामानुजे. दृष्टेः पन्थाः दृष्टिपथः. पथिन at the end of a compound changes to पथ. Pāṇini :—ऋक्पूरब्धूःपथामानक्षे. दृष्टिपथं व्यतीते सति When Lakṣmaṇa had gone beyond the range of her vision. सा व्यसनस्य अतिभारः तस्मात् मुक्तः कण्ठः यस्मिन् कर्मणि

मुक्तकण्ठं In a loud throat. विग्न = विज् + त. विग्ना कुररी इव. कुरर அப்புகுறலன்னின், a species of bird, known for its loud wailing cry. भूयः चक्रन्द Bewailed aloud profusely.

नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः ।
तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥६९॥

69. The peacocks stopped their dance. The trees got stripped of their flowers, and the she-deer let fall the Darbha grass taken by the mouth. The very forest did weep profusely, entertaining a feeling of grief alike with her.

69. When Sitā wailed aloud, gloom pervaded the whole Nature. मयूराः नृत्यं विजहुः Perfect, 3rd person plural of हा with वि to abandon. वृक्षाः कुसुमानि विजहुः. हरिण्यः उपात्तान् दर्भान् विजहुः. उपात्त Past passive participle of दा with उप and आ. तस्याः, समं दुःखं यस्य तत् समदुःखं तस्य भावं प्रपन्ने वनेऽपि अत्यन्तं रुदितं आसीत्. अपि suggests the gloom prevalent in the city.

तामभ्यगच्छद्रुदितानुसारी कविः कुशेध्माहरणाय यातः ।
निषादविद्धाण्डजदर्शनोत्थः श्लोकत्वमापद्यत यस्य शोकः ॥७०

70. Following her cry came to her the poet gone out for gathering grass and fuel (Kuśas and samits) whose grief risen at the sight of the bird hit by the hunter got transformed into poetry.

70. Tracing the cry to its source, Vālmīki comes to Sītā. कुशाश्च इध्मानि च कुशेध्मं, तस्य आहरणं तस्मै कुशेध्माहरणाय यातः Who had come out for gathering Kuśa grass and fuel. कविः By virtue of the adjectival clause set out in the second half of the verse this word refers to Vālmīki. रुदितं अनुसरतीति रुदितानुसारी सन् Following the track of the cry. सीताम् अभ्यगच्छत् Came near Sītā out of compassion. निषादेन विद्धस्य अण्डजस्य दर्शनेन उत्थः (उत्तिष्ठतीति) निषादविद्धाण्डजदर्शनोत्थः यस्य शोकः श्लोकत्वं आपद्यत. When Vālmīki went to the river Tamasā before his midday ablutions, he saw a pair of Krauñca birds (herons) sporting in love with each other, out of which the male bird was shot dead by a hunter. This roused the grief of the sage which found expression in a verse pronounced by him thus :—मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ O hunter, you shall not live many long years as you killed the one attached to his spouse out cf the Krauñca pair. शोक or grief which is the स्थायिभाव or the prevailing sentiment that rises to the level of pathos (करुणरस) has transformed itself into the form of this poetry. In fact रस or emotion is the soul of poetry, and rhetoricians are never tired of emphasising this point. Accordingly, there is an oft-quoted stanza from Dhvanyāloka which runs as follows :— काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा । क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥ In fact the śloka मा निषाद etc. is the one which filled the sage with poesy from which sprang the glorious Rāmāyana.

तमश्रु नेत्रावरणं प्रमृज्य सीता विलापाद्विरता ववन्दे ।
तस्यै मुनिर्दोहदलिङ्गदर्शी दाश्वान्सुपुत्राशिषमित्युवाच ॥७१॥

71. Wiping off the tears that clouded her eyes Sītā stopped from her wail and saluted him. The sage who noticed her signs of pregnancy conferred his blessings on her for a good son and told her thus:—

71. सीता विलापात् विरता सती नेत्रावरणं अश्रु प्रमृज्य तं ववन्दे Sītā stopped her wail, wiped off her tears and saluted the sage. तस्यै दोहदलिङ्गदर्शी मुनिः The sage who noticed her signs of pregnancy. सुपुत्रार्थं आशिषं दाश्वान् derived from the root दा by adding क्वसुप्रत्यय. Pāṇini:—दाश्वान्सा-ह्वान्मीढ्वांश्च. Conferred on her blessings for a good son इति उवाच Told as follows.

जाने विसृष्टां प्रणिधानतस्त्वां मिथ्यापवादक्षुभितेन भर्त्रा ।
तन्मा व्यथिष्ठा विषयान्तरस्थं प्राप्तासि वैदेहि पितुर्निकेतम् ॥७२॥

72. 'I know from meditation that you have been abandoned by your husband agitated by false scandal. So do not grieve, O daughter of the king of Videhas, you have come to your father's home in a different country.

72. Vālmīki's speech covers seven verses beginning from here. त्वां, मिथ्यापवादेन क्षुभितः तेन भर्त्रा विसृष्टां प्रणिधानतः formed by adding the Ablative suffix तस् to प्रणिधान which means spiritual insight by which sag

see things beyond ordinary vision. जाने from ज्ञा to know. हे वैदेहि. अन्यो विषयः (देशः) विषयान्तरं तस्मिन् तिष्ठतीति विषयान्तरस्थं पितुः निकेतं प्राप्तासि You have come to your own father's home. Treat me as your father and my home as your father's but situate in a different place. तत् Therefore. मा व्यथिष्ठाः Aorist of व्यथ् in the 2nd person singular. In juxtaposition with मा a verb takes the Aorist terminations to denote any tense or mood, and the initial augment अ of such a predicate ending in the Aorist terminations drops. Pāṇini :- माङि लुङ् and न माङ्योगे. Here लुङ् is used in the sense of लोट् the Imperative mood. मा व्यथिष्ठाः Do not grieve. For, it is proper for women discarded by their husbands to live in their parents' home.

उत्खातलोकत्रयकण्टकेऽपि सत्यप्रतिज्ञेऽप्यविकत्थनेऽपि ।
त्वां प्रत्यकस्मात्कलुषप्रवृत्तावस्त्येव मन्युर्भरताग्रजे मे ॥ ७३ ॥

73. 'Though he has pulled out the thorn of the three worlds, though he is true to his word and though unboastful, I have my own indignation at Bharata's elder brother who has behaved wrongfully towards you without a cause.

73. Here Vālmīki consoles Sītā by assuming anger against Rāma. त्रयः अवयवाः अस्य समुदायस्य त्रयं, लोकानां त्रयं, तस्य कण्टकः The thorn of the three worlds refers to Rāvaṇa and his group. उत्खातः लोकत्रयकण्टकः येन तस्मिन् अपि Though by extirpating Rāvaṇa and all

the wicked Rākṣasas, Rāma has gained the eternal gratitude of the three worlds. सत्या प्रतिज्ञा यस्य तस्मिन् अपि Though ever true to his promise. विकत्थनं Noun form of कत्थ् with वि to boast. न विद्यते विकत्थनं यस्य तस्मिन् अपि Though free from boast. त्वां प्रति अकस्मात् कलुषप्रवृत्तौ. भरतस्य अग्रजः तस्मिन् भरताग्रजे. This epithet shows the high regard of the poet for Bharata's character. मे मन्युः अस्त्येव. Notwithstanding all his praiseworthy qualities this desertion of you has cast a slur on him.

तवोरुकीर्तिः श्वशुरः सखा मे सतां भवोच्छेदकरः पिता ते ।
धुरि स्थिता त्वं पतिदेवतानां किं तन्न येनासि ममानुकम्प्या ॥७४

74. 'Your father-in-law of great fame is my friend. Your father is one that removes the worldly bondage of the learned. You stand in the forefront of ladies to whom the husband is God. What is it in you that would not elicit my sympathy?

74. उरुः कीर्तिः यस्य सः उरुकीर्तिः Of wide fame. ते श्वशुरः मे सखा. ते पिता सतां विदुषां. Amara:—सन् सुधीः कोविदः बुधः. भवस्य उच्छेदं करोतीति भवोच्छेदकरः By imparting spiritual knowledge your father Janaka destroys the Saṁsāra or worldly bondage of all wise men. त्वं. पतिः देवता यासां तासां पतिदेवतानां धुरि स्थिता. स्थित = स्था + त. Pāṇini: द्यतिस्यतिमास्थामित्ति किति. येन मम अनुकम्प्या नासि तत् किं. अनुकम्पायोग्या अनुकम्प्या. The Genitive in मम in juxtapositi

with अनुकम्प्या is due to Pāṇini:—कृत्यानां कर्तरि वा. In every respect you deserve my sympathy.

**तपस्विसंसर्गविनीतसत्त्वे तपोवने वीतभया वसास्मिन् ।
इतो भविष्यत्यनघप्रसूतेरपत्यसंस्कारमयो विधिस्ते ॥ ७५ ॥**

75. 'Free from fear, live in this penance-forest where animals are tame due to the contact of sages. After a safe delivery, here shall take place the performance of the ceremonial for your child.

75. तपस्विनां संसर्गेण विनीताः सत्त्वाः यस्मिस्तस्मिन् **तपस्विसंसर्गविनीतसत्त्वे** Due to the presence of sages the animals here are tame and harmless. अस्मिन् तपोवने वीतभया वस. इतः = इदं + तस् in the Locative significance. In this forest. न विद्यते अघं यस्याः अनघा Free from difficulty. अनघा प्रसूतिः यस्यास्तस्याः Your delivery will be easy and safe. ते अपत्यस्य संस्कारैः प्रचुरः **अपत्यसंस्कारमयः** विधिः भविष्यति The birth-rites of your child will duly take place here.

**अशून्यतीरां मुनिसंनिवेशैस्तमोपहन्त्रीं तमसां वगाह्य ।
तत्सैकतोत्सङ्गबलिक्रियाभिः संपत्स्यते ते मनसः प्रसादः ॥७६**

76. 'After bathing in the Tamasā whose banks are full of sages' habitations and which would dispel ignorance, your mind will be filled with tranquillity through the acts of worship on its sandy banks.

76. मुनीनां संनिवेशाः तैः By the habitations of sages their huts. अशून्यं तीरं यस्यास्तां With the banks filled or occupied. तमसः अपहन्त्रीं That would dispel ignorance and grief. तमसा the name of a river. **वगाह्य** Indeclinable past participle of गाह् with अव. Note the dropping of the initial अ of the Upasarga अव. Vide Kārikā :—वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः. तमसां वगाह्य Bathing in the river Tamasā. तस्याः सैकतोत्सङ्गेषु याः बलिक्रियाः ताभिः. बलिक्रिया refers to the acts of worshipping the deity. ते मनसः प्रसादः संपत्स्यते.

पुष्पं फलं चार्तवमाहरन्त्यो बीजं च बालेयमकृष्टरोहि ।
विनोदयिष्यन्ति नवाभिषङ्गामुदारवाचो मुनिकन्यकास्त्वाम् ७७

77. 'Presenting the seasonal fruits and flowers and the corn grown without cultivation used in worship, the sages' maidens in dignified words would divert you in your fresh advent of grief.

77. ऋतुः अस्य प्राप्तः **आर्तवं** Seasonal, adjectival to पुष्पं फलं च. These two along with बीजं are used in जात्येकवचनं. अकृष्टे रोहतीति **अकृष्टरोहि** Growing on uncultivated lands. बलये हितं **बालेयं** Used in worship. These two are adjectival to बीजं. बालेय = बलि + ढञ्. Pāṇini :—छदिरुपधिबलेर्ढञ्. बीजं refers to paddy and other corns. आहरन्त्यः governs the three objects :—पुष्पं, फलं and बीजं. उदारा वाक् यासां ताः **उदारवाचः**. आहरन्त्यः and **उदारवाचः** qualify मुनिकन्यकाः. अभिषङ्ग Sorrow. **नवः अभिषङ्गः यस्यास्तां नवाभिषङ्गां** त्वां विनोदयिष्यन्ति The sages' maidens will divert you.

पयोघटैराश्रमबालवृक्षान्संवर्धयन्ती स्वबलानुरूपैः ।
असंशयं प्राक्तनयोपपत्तेः स्तनंधयप्रीतिमवाप्स्यसि त्वम् ॥७८॥

78. 'Tending the young trees of the hermitage with jars of water in keeping with your strength, you will, before bringing forth issue, certainly begin to feel an affection due to a suckling child.'

78. स्वस्य बलं, तस्य अनुरूपैः स्वबलानुरूपैः In keeping with your own strength; such as you could bear. पयसां घटाः तैः By the jars of water. The word पयस suggests also milk sucked by an infant from the mother's breasts. आश्रमस्य बालवृक्षान् संवर्धयन्ती Tending or growing the young trees of the hermitage. त्वं तनयोपपत्तेः प्राक् Before the actual acquisition of a son. असंशयं Without doubt. स्तनं धयति (पिबति) इति स्तनंधयः A child sucking at the breast. स्तनंधये या प्रीतिः तां अवाप्स्यसि You will come to entertain the maternal love. प्रीतिः Affection or joy. The root धे following स्तन takes the suffix खश् in the Active significance, and the preceding स्तन takes the final augment मुम्. Hence the form स्तनंधयः. Vide Pāṇini :—नासिकास्तनयोर्ध्माधेटोः and अरुर्द्विषदजन्तस्य मुम्. Here ends the speech of Valmīki.

अनुग्रहप्रत्यभिनन्दिनीं तां वाल्मीकिरादाय दयार्द्रचेताः ।
सायं मृगाध्यासितवेदिपार्श्वं स्वमाश्रमं शान्तमृगं निनाय ॥७९॥

79. With a heart melting with pity Vālmīki took her who welcomed his favour and led her to

his own hermitage where in the evening the sides - the sacrificial altar were occupied by the deer a the animals were peaceful.

79. दयया आर्द्रं चेतः यस्य सः दयार्द्रचेताः वाल्मीकिः Vālmī whose heart was wet with pity. अनुग्रहं प्रत्यभिनन्दतीं तथाभूतां Sītā hailed the sage's favour with deligh तां आदाय He took her with him. स्वं आश्रमं निनाय Ar conducted her to his own hermitage. आश्रमं qualifie by two other adjectives. सायं मृगैः अध्यासिताः वेद्याः पार्श्व यस्मिंस्तं. Here मृग refers to the deer. शान्तमृगं Here मृ refers to animals in general.

तामर्पयामास च शोकदीनां तदागमप्रीतिषु तापसीषु ।
निर्विष्टसारां पितृभिर्हिमांशोरन्त्यां कलां दर्श इवौषधीषु ॥८०॥

80. And he assigned her who was cowed b melancholy to the charge of female hermits wh were pleased with her arrival as Amāvāsyā woul the last digit of the Moon sucked by the Pitṛs t the charge of herbs.

80. शोकदीनां तां तस्या आगमेन प्रीतिः यासां तासु तापसीषु अर्पयामास The handing over of Sītā into the hands of lad hermits by Vālmīki is illustrated by an obscur analogy set out in the second half of the vers Several classes of Pitṛs or manes are mentioned Smṛtis. For example :—सोमसदः अग्निष्वात्ताः बर्हिषदः सोमप हविर्भुजः आज्यपाः सुकालिनः and so on. Vide Manu III–19 to 199. हिमांशु or the Moon consists of 16 Kalās or digi

which grow day by day in the Śukla Pakṣa or bright half of the month. In the कृष्णपक्ष or dark half the digits wane away, being consumed by the Devas and Pitṛs in turns. The order in which these Kalās are consumed by the respective consumers is set out in the following extract from Devipurāṇa:—कलाः षोडश सोमस्य शुक्ले वर्धयते रविः। अमृतेनामृतं कृष्णे पीयते दैवतैः क्रमात्॥ प्रथमां पिबते वह्निर्द्वितीयां पवनः कलाम्। विश्वेदेवास्तृतीयां तु चतुर्थी तु प्रजापतिः। पञ्चमीं वरुणश्चापि षष्ठीं पिबति वासवः। सप्तमीमृषयो दिव्या वसवोऽष्टौ तथाष्टमीम्। नवमीं कृष्णपक्षस्य पिबतीन्द्रः कलामपि। दशमीं मरुतश्चापि रुद्रा एकादशीं कलाम्। द्वादशीं तु कलां विष्णुर्धनदश्च त्रयोदशीम्। चतुर्दशीं पशुपतिः कलां पिबति नित्यशः। ततः पञ्चदशीं चैव पिबन्ति पितरः कलाम्। कलावशिष्टो निष्पीतः प्रविष्टः सूर्यमण्डलम्। अमायां विशते रश्मावमावास्या ततः स्मृतः॥ It may be gathered from the above extract that Pitṛs partake of the fifteenth digit of the moon. Hence the सार or the essence of the moon is निर्विष्ट or enjoyed by the Pitṛs. It may be noted that the above extract refers to the consumption of 15 digits. Hence there is a surviving digit—अन्त्या कला which enters the herbs on the New Moon day. Vide Vyāsa:—अमायां तु सदा सोम ओषधीः प्रतिपद्यते. Hence दर्श or अमावास्या is said to hand over the last digit of the Moon into the charge of the herbs. पितृभिः निर्विष्टसारं इमांशोः अन्त्यां कलां दर्शः ओषधीरिव. दर्शः masculine, corresponds to Vālmiki, अन्त्या कला feminine, to Sītā and ओषध्यः feminine, to female hermits.

तस्या इङ्गुदीस्नेहकृतप्रदीपमास्तीर्णमेध्याजिनतल्पमन्तः।
तस्यै सपर्यानुपदं दिनान्ते निवासहेतोरुटजं वितेरुः॥ ८१॥

81. After the offer of cordialities they at the end of the day gave her for her residence a cottage containing a lamp lit with the oil of Iṅgudī and provided inside with a spread-out mattress of holy skin.

81. ताः The hermit-matrons. तस्यै To Sītā. सपर्यानुपदं After offering respects or courtesy. दिनान्ते At nightfall. निवासहेतोः For the sake of residence. हेतु used in the sense of 'on account of' or 'for the sake of' and the word denoting the specific cause used in juxtaposition with the same, both take the Genitive case. Pāṇini :—षष्ठी हेतुप्रयोगे. उटजं A cottage. वितेरुः Perfect, 3rd person plural of तॄ with वि to give. उटजं is qualified by two adjectives. इङ्गुदी is the name of a tree, a favourite of sages, whose fruits yield oil in plenty useful for lighting lamps, healing wounds and so on. Amara :—इङ्गुदी तापसतरुः. इङ्गुदीनां स्नेहः, तेन कृतः प्रदीपः यस्मिन्स्तं The lamp in the cottage was lit by the oil of Iṅgudī. मेध्यं अर्हतानि मे यं Deserving to be used in sacrifices. आस्तीर्ण Past passive participle of स्तॄ with आ to spread. अन्त आस्तीर्णं मे यं अजिनमेव तल्पं यस्मिन्स्तं The holy deer-skin was spread out as a mattress on the floor of the cottage.

तत्राभिषेकप्रयता वसन्ती प्रयुक्तपूजा विधिनातिथिभ्यः ।
वन्येन सा वल्कलिनी शरीरं पत्युः प्रजासंततये बभार ॥८२॥

82. Living there purified by ablutions, duly offering worship to the guests and clad in tree-bark

he sustained her body with the products of the forest for the continuity of her husband's line.

82. तत्र In that cottage. अभिषेकेण प्रयता Purified by ablutions. वसन्ती Femine Present participle of वस् to dwell. विधिना According to Śāstras. अतिथिभ्यः To guests. प्रयुक्ता पूजा यया सा प्रयुक्तपूजा Offering worship, वल्कलं अस्या अस्तीति वल्कलिनी Possessed of tree-bark as dress. सा Sītā. पत्युः प्रजायाः संततये For the continuity of her husband's line. वने भवं वन्यं तेन वन्येन With the produce of the forest like roots, fruits etc. शरीरं बभार Maintained her body. Conjugate :—बभार बभ्रतुः बभ्रुः, बभर्थ बभ्रथुः बभ्र, बभार-बभर बभृव बभृम. The root भृ belongs to both the 1st and 3rd conjugations. If the root of the 3rd conjugation be intended there will be in addition to the above forms the alternative forms—बिभरामास etc. according to Pāṇini :—भीह्रीभृहुवां श्लुवच्च.

अपि प्रभुः सानुशयोऽधुना स्यादित्युत्सुकः शक्रजितोऽपि हन्ता ।
शशंस सीतापरिदेवनान्तमनुष्ठितं शासनमग्रजाय ॥ ८३ ॥

83. Eager to know if the king was penitent at least then, the slayer of Indrajit intimated to his elder brother the performance of his bidding ending with the wail of Sītā.

83. प्रभुः The king. अधुना अनुशयेन सहितः सानुशयः Repentant. अपि स्यात् Interrogation. इति उत्सुकः Eager

to know. शक्रजितोऽपि हन्ता Lakṣmaṇa, सीतापरिदेवनान्तं शासनमनुष्ठितं अग्रजाय शशंस.

बभूव रामः सहसा सबाष्पस्तुषारवर्षीव सहस्यचन्द्रः ।
कौलीनभीतेन गृहान्निरस्ता न तेन वैदेहसुता मनस्तः ॥८४॥

84. Rāma became suddenly flooded with tears like the Moon of the Puṣya month yielding showers of dew. Afraid of calumny that he was, the daughter of the king of Videhas was expelled by him from his home, never from his heart.

84. सहसा सबाष्पः रामः. तुषारं वर्षतीति **तुषारवर्षी** Showering dew. Amara :—तुषारं तुहिनं हिमम् . सहस्यचन्द्र इव बभूव. सहस्य The Pauṣa month or Thai. தை-மீ. Amara :—पौषे तैषसहस्यौ द्वौ. Rāma shed tears. That it is but natural is set out in the second half of the verse. कौलीनभीतेन तेन वैदेहसुता गृहात् निरस्ता, मनस्तो न निरस्ता. तस् is an Ablative suffix.

निगृह्य शोकं स्वयमेव धीमान्वर्णाश्रमावेक्षणजागरूकः ।
स भ्रातृसाधारणभोगमृद्धं राज्यं रजोरिक्तमनाः शशास ॥८५॥

85. Controlling the grief by himself, the wise one, diligent in the supervision of castes and orders of life, with a mind rid of passions, ruled his prosperous kingdom enjoyed in common with his brothers.

85. धीमान् Wise. वर्णाश्रमाणामवेक्षणे जागरूकः Diligent in the protection of Varṇas and Āśramas. रजसा रि

मनः यस्य सः With a mind free from passions. सः शोकं स्वयमेव निगृह्य राज्यं शशास. राज्यं is qualified by two adjectives. भ्रातृभिः साधारणाः भोगाः यस्मिंस्तत् Where the enjoyments were had in common along with his brothers. ऋद्धं Prosperous.

तामेकभार्यां परिवादभीरोः साध्वीमपि त्यक्तवतो नृपस्य ।
वक्षस्यसंघट्टसुखं वसन्ती रेजे सपत्नीरहितेव लक्ष्मीः ॥ ८६ ॥

86. The Royal glory living happy without clash on the chest of that king who in his fear of scandal had renounced her, his only wife, though chaste, shone as if free from a co-wife.

86. परिवादात् भीरुः Afraid of scandal. तस्य परिवादभीरोः अत एव एकभार्यामपि साध्वीमपि Though she was his only wife and though she was chaste. तां त्यक्तवतः नृपस्य वक्षसि असंघट्टसुखं वसन्ती लक्ष्मीः सपत्नीरहितेव रेजे. समानः पतिः यस्याः सा सपत्नी. The idea is that Rāma did not take another wife.

सीतां हित्वा दशमुखरिपुर्नोपयेमे यदन्यां
तस्या एव प्रतिकृतिसखो यत्क्रतूनाजहार ।
वृत्तान्तेन श्रवणविषयप्रापिणा तेन भर्तुः
सा दुर्वारं कथमपि परित्यागदुःखं विषेहे ॥ ८७ ॥

इति महाकविश्रीकालिदासकृतौ रघुवंशे महाकाव्ये
सीतापरित्यागो नाम चतुर्दशः सर्गः ॥

87. That after relinquishing Sītā the foe of the ten-faced one did not marry any other woman, that

he conducted sacrifices in conjunction with he image only,—by this news of her husband whic reached the range of her ears she somehow endure her insurmountable grief due to his abandonment.

87. दशमुखस्य रिपुः Rāma. सीतां हित्वा Indeclinabl past participle of हा to abandon. अन्यां नोपयेमे इति यत उपयेमे Perfect, 3rd person singular of यम् with उप t marry. The fact that he did not marry any othe woman. तस्या एव प्रतिकृतेः सखा प्रतिकृतिसखः सन्. सखि at th end of a तत्पुरुष compound changes to सख. Vid Pāṇini :—राजाहःसखिभ्यष्टच्. Befriending her own image He caused a golden image to be made of her and i its company performed Yajñas. क्रतून् आजहार इति च य Together with this fact. श्रवणयोः विषयं प्राप्नोतीति तथाभूतेन श्रवणविषयप्रापिणा तेन भर्तुः वृत्तान्तेन By that news whic reached the range of her ears. सा. दुःखेन वारयितुं शक्य दुर्वारं Which could not be overcome. परित्यागेन जनितं दुः परित्यागदुःखं कथमपि विषेहे Perfect of सह् with वि to endur It was some consolation for her that Rāma continue to cherish her memory and that her abandonme was not made of his own free will.

The End of the Fourteenth Canto.

॥ रघुवंशम् ॥

पञ्चदशः सर्गः ।

कृतसीतापरित्यागः स रत्नाकरमेखलाम् ।
बुभुजे पृथिवीपालः पृथिवीमेव केवलाम् ॥ १ ॥

THE FIFTEENTH CANTO.

1. Having abandoned Sītā, that protector of the Earth enjoyed the Earth alone girdled by the Ocean.

1. कृतः सीतायाः परित्यागः येन सः **कृतसीतापरित्यागः** By whom the abandonment of Sītā was made. सः, पृथिवीं पालयतीति **पृथिवीपालः** That protector of the Earth ; Rāma. रत्नानां आकरः **रत्नाकरः** lit., a storehouse of gems, the Ocean. रत्नाकरः मेखला यस्यास्तां **रत्नाकरमेखलां** Whose girdle is the Ocean ; bounded by the seas. केवलां पृथिवीमेव बुभुजे Enjoyed the Earth and the Earth only. After abandoning Sītā he did not take any other wife. The Earth alone acted as his wife, he being the king. The adjective रत्नाकरमेखला is in purport applicable also to Sītā, her girdle being set with gems.

लवणेन विलुप्तेज्यास्तामिस्रेण तमभ्ययुः ।
मुनयो यमुनाभाजः शरण्यं शरणार्थिनः ॥ २ ॥

2. The sages inhabiting the banks of the Yamunā, whose sacrificial observances were spoiled by the demon Lavaṇa, approached him for refuge, a worthy refuge that he was.

2. Lavaṇa was the son of the demon Madhu, a devout worshipper of Śiva through whose grace he got an invincible trident. Madhu's wife was Kumbhīnasī, sister of Rāvaṇa. Lavaṇa was their son. Śiva had granted the boon to the demon Madhu that the trident would pass to his son as well. Lavaṇa was the opposite of his father in character, and he condemned the gods and the Brahmins. Due to the harassment, the sages living on the banks of the Yamunā seek refuge of Rāma. लवणेन तामिस्रेण तमिस्रायां चरतीति तथाभूतेन By the Rākṣasa, Lavaṇa. विलुप्ता इज्या येषां ते **विलुप्तेज्याः** Whose sacrifices were spoiled or impeded. अत एव शरणं अर्थयन्त इति **शरणार्थिनः** They seek refuge or protection. यमुनां भजन्तीति **यमुनाभाजः** The occupants of (the banks of) the Yamunā. **मुनयः** The sages, qualified by the three adjectives already explained. शरणे साधुः शरण्यः तं **शरण्यं** Fit to give protection, adjectival to तं Rāma. **अभ्ययुः** Imperfect, 3rd person plural of या with अभि to approach, an alternative form being अभ्ययान् (अभि + अयान्). The alternative forms are due

50 Pāṇini :—लङः शाकटायनस्यैव. Cf. ऋषीणामुग्रतपसां यमुनातीरवासिनाम् । लवणत्रासितः स्तोमः शरण्यं त्वामुपस्थितः ॥ Uttararāmacarita I–50.

अवेक्ष्य रामं ते तस्मिन्न प्रजहुः स्वतेजसा ।
त्राणाभावे हि शापास्त्राः कुर्वन्ति तपसो व्ययम् ॥ ३ ॥

3. Looking to Rāma as their protector, they did not strike at the demon with their power of penance. For sages wielding the curse as their missile incur an expenditure of penance only in the absence of a protector.

3. ते The sages. रामं अवेक्ष्य Looking to Rāma as protector. स्वतेजसा With their own power; by pronouncing a curse. तस्मिन् न प्रजहुः Did not strike him down. हि Because. त्राणं Protection, here refers to a protector. त्राणस्य अभावे In the absence of a protector. शाप एव अस्त्रं येषां ते शापास्त्राः Whose weapon consists of a curse, an epithet of Ṛṣis. तपसः व्ययं कुर्वन्ति. तपस् or the spiritual power accumulated by their penance will be spent out if a curse is pronounced. Hence in order to keep their tapas in tact, they invoked the help of the king.

प्रतिशुश्राव काकुत्स्थस्तेभ्यो विघ्नप्रतिक्रियाम् ।
धर्मसंरक्षणार्थैव प्रवृत्तिर्भुवि शार्ङ्गिणः ॥ ४ ॥

4. The descendant of Kakutstha vouchsafed to them the removal of impediments. It is only for

the preservation of Dharma that the Śārṅga-bowed lord descends on Earth.

4. ककुत्स्थस्य गोत्रापत्यं पुमान् काकुत्स्थः A descendant of Kakutstha; Rāma. Kakutstha is so called, because when engaged in destroying Asuras in the service of the gods he sat on the hump of Indra who took the form of a bull. ककुदि तिष्ठतीति ककुत्स्थः. Cf. महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः । चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥ (Raghu VI-72). तेभ्यः To the sages. विघ्नप्रतिक्रियां A removal of their obstacles by slaying the demon Lavaṇa. प्रतिशुश्राव Promised, Perfect of श्रु with प्रति. शार्ङ्गं is the bow of Viṣṇu. शार्ङ्गं अस्यास्तीति शार्ङ्गी तस्य शार्ङ्गिणः भुवि प्रवृत्तिः The engagement of Viṣṇu on earth: his incarnation as Rāma in the context. धर्मसंरक्षणमेव अर्थः (प्रयोजनं) यस्याः सा धर्मसंरक्षणार्था एव. Vide Bhagavad-gītā:—यदा यदा हि धर्मस्य ग्लानिर्भवति भारत । अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥ परित्राणाय साधूनां विनाशाय च दुष्कृताम् धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ (IV—7 & 8).

ते रामाय वधोपायमाचख्युर्विबुधद्विषः ।
दुर्जयो लवणः शूली विशूलः प्रार्थ्यतामिति ॥ ५ ॥

5. They expounded to Rāma the means for killing the demon. 'Invincible is Lavaṇa with his trident. Let him be enagaged when he is without his trident.'

5. ते रामाय. विबुधानां द्विट् तस्य विबुधद्विषः वधोपायं आचख्यु Perfect, 3rd person plural of चक्ष् with आ to explain

or tell. The means for slaying Lavaṇa, advised by the sages, is set out in the second half of the verse लुनातीति लवणः One who massacres his enemies. शूलं अस्यास्तीति शूली Possessed of a trident. दुःखेन जेतुं शक्यः दुर्जयः Invincible. विगतं शूलं यस्य विशूलः When he is without his trident. प्रार्थ्यताम् इति Let him be attacked. Vide Keśava :—याच्ञायामभियाने च प्रार्थना कथ्यते बुधैः.

आदिदेशाथ शत्रुघ्नं तेषां क्षेमाय राघवः ।
करिष्यन्निव नामास्य यथार्थमरिनिग्रहात् ॥ ६ ॥

6. Then Rāghava ordered Śatrughna (the destroyer of foes) to do their protection, perhaps to make his name true to its sense by the subjugation of the enemy.

6. अथ तेषां क्षेमाय. क्षेमं Welfare, protection. रघोः गोत्रापत्यं पुमान् राघवः Rāma. शत्रुघ्नं आदिदेश. Rāma's giving orders to Śatrughna is accounted for by a poetic fancy set out in the second half of the verse. अस्य Genitive singular of इदम् refers to Śatrughna. नाम अरीणां निग्रहः तस्मात् अरिनिग्रहात्. अर्थस्य सदृशं यथार्थं (Avyayībhāva) or यथा (भूतः) अर्थः यस्य तं (Bahuvrīhi). करिष्यन्निव As if to make the name Śatrughna true to its meaning. शत्रून् हन्तीति शत्रुघ्नः A slayer of enemies. By killing Lavaṇa, he will justify his name.

यः कश्चन रघूणां हि परमेकः परंतपः ।
अपवाद इवोत्सर्गं व्यावर्तयितुमीश्वरः ॥ ७ ॥

7. For any one among the Raghus engaged in the chastisement of enemies is efficient to drive out the enemy as an exception the general rule.

7. This verse explains why Rāma did not himself go to attack Lavaṇa. हि Because. परान् तापयतीति परंतपः. द्विषत्परयोस्तापेः इति खच्प्रत्ययः. खचि ह्रस्वः इति ह्रस्वः. अरुर्द्विषदजन्तस्य मुम् इति मुमागमः. परंतपः adjectival to एकः. रघूणां मध्ये. रघु used in the sense of Raghu's descendants. यः कश्चन एकः Any one. परं=शत्रुं. व्यावर्तयितुं ईश्वरः Is efficient to repel the foe. A śāstraic analogy is set out for the repulsion. अपवादः means विशेषशास्त्रं A special rule. उत्सर्गः A general rule. उत्सर्गमिव. As a special rule will exclude the operation of the general rule.

The word रघूणां has come in for a lot of discussion in treatises of grammar. रघोः गोत्रापत्यं पुमान् राघवः Its Genitive plural according to strict grammar will be राघवाणां. The word रघूणां can be justified only if there is warrant for the dropping of the अपत्य suffix अण्. There is a rule of Pāṇini that all तद्राज suffixes drop in the plural number, but not in the feminine gender. Vide Pāṇini :-तद्राजस्य बहुषु तेनैवास्त्रियाम्. ऐक्ष्वाकः ऐक्ष्वाकौ इक्ष्वाकवः. पाञ्चालः पाञ्चालौ पञ्चालाः. What are तद्राज suffixes? Is अण् in राघवः a तद्राज suffix? No. When a word denoting both a country and a ruler is sought to be employed in अपत्यार्थ it takes the suffix अ (अञ्) according to Pāṇini :- जनपदशब्दात्क्षत्रियादञ्, and this will come under तद्राज suffixes. रघु in राघव no doubt denotes a ruler, but not

a country. Hence the dropping of the अपत्य suffix is not justified in the plural number. To obviate this objection the author of Siddhānta Kaumudī suggests that रघूणां represents the Genitive plural not of राघव, but of रघु itself used in a secondary sense. Vide Kaumudī :—रघूणामन्वयं वक्ष्ये, निरुध्यमाना यदुभिः कथंचित् इति तु रघुयदुशब्दयोस्तदपत्ये लक्षणया.

अग्रजेन प्रयुक्ताशीस्ततो दाशरथी रथी
ययौ वनस्थलीः पश्यन्पुष्पिताः सुरभीरभीः ॥ ८ ॥

8. Then Daśaratha's son, receiving the blessings conferred by his elder brother, mounted on a chariot and remaining fearless, went out beholding the blooming and fragrant sites of forests.

8. ततः = तद् + तस् Afterwards. अग्रे जातः अग्रजः तेन **अग्रजेन** प्रयुक्ता आशीः यस्मै **प्रयुक्ताशीः** On whom blessings were conferred by his elder brother Rāma. रथः अस्यास्तीति रथी Seated on a chariot. न विद्यते भीः यस्य सः अभीः Fearless. दशरथस्यापत्यं पुमान् **दाशरथिः** refers to Śatrughna. पुष्पाणि संजातानि आसामिति ताः **पुष्पिताः**. Pāṇini :— तदस्य संजातं तारकादिभ्य इतच्. पुष्पिताः and सुरभीः adjectival to **वनस्थलीः**. वनस्य स्थल्यः ताः The forest-sites. स्थली A natural site. स्थला An artificial plot of ground. पश्यन् ययौ. रथी रथी and रभीः रभीः at the end of the two halves of the verse illustrate the verbal figure of speech known as Yamaka.

रामादेशादनुगता सेना तस्यार्थसिद्धये ।
पश्चादध्ययनार्थस्य धातोरधिरिवाभवत् ॥ ९ ॥

9. The army that followed at the bidding of Rāma served as much to bring out his success as the prefix अधि juxtaposed with the root इ meaning 'to study' to bring out its meaning.

9. रामस्य आदेशः तस्मात् रामादेशात् अनुगता सेना The army that followed. तस्य अर्थसिद्धये अभवत्. In what way or to what extent was the army of use to Śatrughna, is clarified by an analogy drawn from the science of Vyākaraṇa. अध्ययनं अर्थः यस्य तस्य अध्ययनार्थस्य धातोः refers to the root इ. पश्चात् अधिः इव Like the Upasarga अधि at the back of the root i. e., prefixed to the root. The root इङ् अध्ययने of the second conjugation means to study. But it is always used with the prefix अधि. नित्यमधिपूर्वः. Though the root इ itself denotes the idea of study, the prefix अधि is invariably used as a superfluous appendage. In the same way though Śatrughna was powerful enough to destroy the enemy, the army followed him as a mere appendage. अर्थ in अर्थसिद्धये means प्रयोजन in the case of Śatrughna and 'meaning' in the case of the root. Amara :—
अर्थोऽभिधेयरैवस्तुप्रयोजननिवृत्तिषु.

आदिष्टवर्त्मा मुनिभिः स गच्छंस्तपतां वरः ।
विरराज रथप्रष्ठैर्वालखिल्यैरिवांशुमान् ॥ १० ॥

10. That best of persons blazing with valour, as he passed on, his way being pointed out by the sages going in advance of the chariot, shone like the Sun preceded by Vālakhilyas.

10. प्रष्ठः means one who goes in front. Pāṇini :- प्रष्ठोऽग्रगामिनि. रथस्य प्रष्ठैः रथप्रष्ठैः मुनिभिः By the abovesaid sages going in front of the chariot. आदिष्टं वर्त्म यस्य सः आदिष्टवर्त्मा Whose way was pointed out. गच्छन् Present participle of गम्. तपतां वरः The best of resplendent people. सः Śatrughna. वालखिल्यैः अंशुमानिव विरराज. Vālakhilyas are a set of 60,000 bright pigmy sages always walking in front of the Sun's chariot. Vide Bhāgavata :—वालखिल्याः सहस्राणि षष्टिर्ब्रह्मर्षयोऽमलाः । पुरतोऽभिमुखं यान्ति स्तुवन्ति स्तुतिभिर्विभुम् ॥ (XII-11). अंशुमान् The Sun. रथप्रष्ठैः applies also to Vālakhilyas.

तस्य मार्गवशादेका बभूव वसतिर्यतः ।
रथस्वनोत्कण्ठमृगे वाल्मीकीये तपोवने ॥ ११ ॥

11. During the journey he stayed one night on the way in Vālmīki's penance-grove where the deer were filled with enthusiasm by the sound of his chariot.

11. यतः Genitive singular of the present participial form of इ to go. Decline :—Nominative— यन् यन्तौ यन्तः : Genitive–यतः यतोः यतां. यतः तस्य To Śatrughna that passed on. मार्गवशात् On the way. रथस्वनेन उत्कण्ठाः

मृगाः यस्मिंस्तस्मिन् रथस्वनोत्कण्ठमृगे The deer in the hermitage raised their necks on hearing the march of the chariot. वाल्मीकेः इदं वाल्मीकीयं. वृद्धाच्छः इति छप्रत्ययः. तस्मिन् तपोवने In Vālmīki's hermitage. एका वसतिः बभूव He stayed for a night. वसति means night. Amara :–वसती रात्रिवेश्मनोः.

तमृषिः पूजयामास कुमारं क्लान्तवाहनम् ।
तपःप्रभावसिद्धाभिर्विशेषप्रतिपत्तिभिः ॥ १२ ॥

12. The sage honoured the prince whose horses had grown weary, with special hospitality presented by the power of his penance.

12. क्लान्तानि वाहनानि यस्य तं क्लान्तवाहनं तं कुमारं ऋषिः पूजयामास Vālmīki honoured the prince. With what? विशेषप्रतिपत्तिभिः With special acts of hospitality. How were they? तपसः प्रभावेण सिद्धाभिः. The ability of sages to treat guests with high-class hospitality by the power of their penance is well known. Bharadvāja's hospitality to Rāma on his way back to Ayodhyā is proverbial.

तस्यामेवास्य यामिन्यामन्तर्वत्नी प्रजावती ।
सुतावसूत संपन्नौ कोशदण्डाविव क्षितिः ॥ १३ ॥

13. On that very night his brother's wife who was pregnant gave birth to two sons as the Earth would give rise to sound fiscal power and military strength.

13. तस्यामेव यामिन्यां In that very night. अन्तः अस्त्यस्या इति अन्तर्वत्नी. अन्तर्वत्पतिवतोर्नुक् इति ङीप् नुगागमश्च. Amara : अन्तर्वत्नी च गर्भिणी. अस्य प्रजावती His brother's wife, Sītā. सुतौ असूत Gave birth to two sons. It is supported by an analogy. क्षितिः संपन्नौ कोशदण्डाविव. संपन्न Rich. कोशः Resources, treasures, treasury. दण्डः The power of arms, military strength, army. क्षितिः feminine, कोशः and दण्डः masculine; and hence the propriety of the simile. असूत Imperfect of सू 2nd conjugation.

संतानश्रवणाद्भ्रातुः सौमित्रिः सौमनस्यवान् ।
प्राञ्जलिर्मुनिमामन्त्र्य प्रातर्युक्तरथो ययौ ॥ १४ ॥

14. Filled with delight on hearing the birth of offspring for his brother, the son of Sumitrā yoked his chariot in the morning and went on after taking leave of the sage, raising his knit palms.

14. भ्रातुः संतानश्रवणात् On hearing of the progeny his elder brother. शोभनं मनः अस्यास्तीति सुमनाः, तस्य भावः सौमनस्यं. तदस्यास्तीति सौमनस्यवान् Possessed of good spirits. सौमित्रिः. प्रातः An indeclinable meaning at morn. युक्तः रथः यस्य युक्तरथः सन The horses were yoked to his chariot. प्रगतः अञ्जलिं प्राञ्जलिः (प्रादिसमास) or प्रबद्धः अञ्जलिः येन (Bahuvrīhi). मुनिं आमन्त्र्य After bidding good-bye to Vālmiki. ययौ Went on.

स च प्राप मधूपघ्नं कुम्भीनस्याश्च कुक्षिजः ।
वनात्करमिवादाय सत्त्वराशिमुपस्थितः ॥ १५ ॥

15. He reached Madhūpaghna (Lavaṇa's city), and Kumbhīnasī's son (Lavaṇa) too came from the forest, carrying a heap of animals for his booty.

15. मधु is the name of Lavaṇa's father. मधोः उपघ्नं (आश्रमं) also called Madhuvana or Madhurā, the name of Lavaṇa's city. सः मधूपघ्नं प्राप Śatrughna reached Lavaṇa's city. The repetition of च in this and the next clause shows the simultaniety of the two actions. कुम्भीनसी Rāvaṇa's sister. कुक्षौ जातः कुक्षिजः A son. कुम्भीनस्याः कुक्षिजः Lavaṇa. वनात् करमिव. करः means tribute. सत्वानां राशिमादाय Carrying a booty of animals. उपस्थितः Came. This and the next verse form one sentence:—युग्मं.

धूमधूम्रो वसागन्धी ज्वालाबभ्रुशिरोरुहः ।
क्रव्याद्गणपरीवारश्चिताग्निरिव जंगमः ॥ १६ ॥

16. Gray like smoke, emitting the odour of fat, with hair red like flames and surrounded by a host of demons (birds of prey), he appeared like a walking fire of the funeral pyre.

16. This verse sets out a number of adjectives qualifying Lavaṇa i. e., कुक्षिजः in the previous verse. धूम इव धूम्रः. Amara:—धूम्रधूमलौ कृष्णलोहिते. वसाया गन्धः अस्यास्तीति वसागन्धी. Amara:—हृन्मेदस्तु वपा वसा. ज्वाला इव बभ्रवः शिरोरुहाः यस्य His hair was red like flames. Amara बभ्रुः स्यात्पिङ्गले त्रिषु. क्रव्यं Flesh. क्रव्यं अदन्तीति क्रव्यादः Rākṣasas

क्रव्यादां गण एव परीवारः यस्य Surrounded by a host of Rākṣasas. गन्तुं शीलमस्य जङ्गमः Walking, as opposed to स्थावरः. चिताया अग्निः चिताग्निः इव Like the funeral fire. This verse sets out four features common to both लवण and चिताग्नि. चिताग्नि fumes with smoke, emits the odour of fat, presents red flames, and eagles and other birds of prey hover round it. क्रव्यात् as applied to चिताग्नि means birds of prey. The four corresponding features in Lavaṇa have been already dealt with.

अपशूलं तमासाद्य लवणं लक्ष्मणानुजः ।
रुरोध संमुखीनो हि जयो रन्ध्रप्रहारिणाम् ॥ १७ ॥

17. On meeting him without his trident, Lakṣmaṇa's younger brother attacked Lavaṇa ; for, victory faces those who strike at weak points.

17. लक्ष्मणस्य अनुजः लक्ष्मणानुजः Śatrughna. अपगतं शूलं यस्मात्तं अपशूलं Devoid of his trident. लवणं आसाद्य रुरोध. हि Because. रन्ध्रेषु प्रहर्तुं शीलमेषामिति रन्ध्रप्रहारिणः तेषां रन्ध्रप्रहारिणां To those who strike at the weak points of enemies. The weak point in the context refers to the trident not being in the hands of the demon at the time. जयः Victory. संमुखं दृश्यः संमुखीनः Becomes favourable. Pāṇini :—यथामुखसंमुखस्य दर्शनः खः.

नातिपर्याप्तमालक्ष्य मत्कुक्षेरद्य भोजनम् ।
दिष्ट्या त्वमसि मे धात्रा भीतेनेवोपपादितः ॥ १८ ॥

इति संतर्ज्य शत्रुघ्नं राक्षसस्तज्जिघांसया।
प्रांशुमुत्पाटयामास मुस्तास्तम्बमिव द्रुमम् ॥ १९ ॥

18 & 19. 'As if grown afraid on finding the food not quite sufficient for my belly to-day, Destiny has fortunately assigned you to me.' Thus the demon threatened Śatrughna and with a desire to kill him uprooted a tall tree as if it were a stalk of Mustā grass.

18 & 19. अद्य. मम कुक्षिः तस्य मत्कुक्षेः For my stomach. भुज्यत इति भोजनं Food. न अतिपर्याप्तं Not quite sufficient. आलक्ष्य On seeing. भीतेनेव धात्रा The creator seems to have grown afraid. दिष्ट्या An Indeclinable meaning fortunately. त्वं उपपादितः असि You have been assigned or allotted to me. इति शत्रुघ्नं संतर्ज्य. हन्तुं इच्छा जिघांसा Desiderative noun formed of हन. तस्य जिघांसया तज्जिघांसया With a desire to kill him. राक्षसः. मुस्तायाः स्तम्बमिव. मुस्ता A kind of fragrant grass growing in ponds of which boars are very fond. प्रांशुं द्रुमं उत्पाटयामास Pulled out a tall tree with the root as easily as if it were a stalk of Mustā grass.

सौमित्रेर्निशितैर्बाणैरन्तरा शकलीकृतः।
गात्रं पुष्परजः प्राप न शाखी नैर्ऋतेरितः ॥ २० ॥

20. The tree hurled by the demon, being cut to pieces on the way by the sharp arrows of Sumitrā'

-son, did not reach his body, but the dust of its flowers did.

20. निर्ऋति is the progenitor of Rākṣasas. निर्ऋतेरपत्यं नैर्ऋतः refers to the demon Lavaṇa. नैर्ऋतेन ईरितः Thrown by the demon. शाखाः अस्य सन्तीति शाखी lit., one possessed of branches; a tree. सुमित्राया अपत्यं पुमान् सौमित्रिः तस्य सौमित्रेः. निशित Past passive participle of शो with नि to sharpen, an alternative form being निशात. निशितैः बाणैः By the sharp arrows of Śatrughna. अन्तरा Midway. शकलीकृतः सन् Being cut to pieces. गात्रं न प्राप Did not reach Śatrughna's body. (किंतु) पुष्परजः गात्रं प्राप But the pollen of its flowers fell on Śatrughna's person.

विनाशात्तस्य वृक्षस्य रक्षस्तस्मै महोपलम् ।
प्रजिघाय कृतान्तस्य मुष्टिं पृथगिव स्थितम् ॥ २१ ॥

21. Owing to the destruction of that tree, the demon threw at him a huge rock which looked like Death's fist standing in isolation.

21. रक्षः The demon, Nominative singular. तस्य वृक्षस्य विनाशात् Owing to the destruction of the tree. महांश्चासौ उपलश्च महोपलः. महत् when followed by a noun qualified by it in a compound changes to महा. Pāṇini:—आन्महतः समानाधिकरणजातीययोः. तं महोपलं A huge stone. पृथक् स्थितं Standing separate. कृतान्तस्य मुष्टिमिव Like the fist of the god of death. तस्मै प्रजिघाय Perfect of हि with प्र

to send. The word मुष्टि can be used both in the mascu line and feminine genders.

ऐन्द्रमस्त्रमुपादाय शत्रुघ्नेन स ताडितः ।
सिकतात्वादपि परां प्रपेदे परमाणुताम् ॥ २२ ॥

22. Battered by Śatrughna by employing the missile presided over by Indra, it attained the state of atoms tinier than even sands.

22. सः The rock. शत्रुघ्नेन. इन्द्रो देवता अस्येति ऐन्द्रं अस्त्र उपादाय ताडितः सन्. Indra is known to have crushed the mountains in olden days. Hence the propriety of using Indra's missile in powdering a rock सिकतानां भावः सिकतात्वं. The suffixes त्व and ता (तल्) are added to a noun to denote its abstract quality Pāṇini:—तस्य भावस्त्वतलौ, त्वान्तं क्लीवम् and तलन्तं स्त्रियाम्. सिकतात्वादपि परां Even more than the state of sands. परमाणोर्भावः परमाणुता तां परमाणुतां The state of being an atom. प्रपेदे Perfect of पद् with प्र. The rock was powdered into its minutest particles.

तमुपाद्रवदुद्यम्य दक्षिणं दोर्निशाचरः ।
एकताल इवोत्पातपवनप्रेरितो गिरिः ॥ २३ ॥

23. Raising his right hand, the demon ran at him like a mountain with a single palm tree propelled by the storm of deluge.

23. निशायां चरतीति निशाचरः A night-wanderer; a Rākṣasa; the demon Lavaṇa. दक्षिणं दोः उद्यम्य Raising his right hand. दोस् is used both in the masculine and neuter genders. The declension in the masculine is दोः दोषौ दोषः, दोषं दोषौ दोषः-दोष्णः and so on. Hence the use of दोः here in the Accusative singular relates to the Neuter gender. दोः दोष्णी-दोषणी दोषाणि both in the Nominative and Accusative. The neuter gender of दोस् is based on the authority of Mahābhāṣya — ककुद्दोषणीं याचते महादेवः. The masculine gender of दोस् appears from Amara:—भुजबाहू प्रवेष्टो दोः. Hence Śrī Harṣa says:—दोषं तस्य तथाविधस्य भजतश्चापस्य गृह्णन् गुणम्. Vide Siddhānta Kaumudī:—अत एव भाष्ये ककुद्दोषणी इत्युदाहृतः। दोषशब्दस्य नपुंसकत्वमत एव भाष्यात्। तेन दक्षिणं दोर्निशाचरः इति संगच्छते। भुजबाहू प्रवेष्टो दोः इति साहचर्यात्पुंस्त्वमपि। दोषं तस्य तथाविधस्य भजतः इति। एकः तालः यस्मिन् सः एकतालः Possessed of a single palmyrah tree. उत्पातस्य पवनः, तेन प्रेरितः गिरिरिव Like a mountain moved by the storm of deluge. तं उपाद्रवत् Rushed towards him.

काष्र्णेन पत्रिणा शत्रुः स भिन्नहृदयः पतन् ।
आनिनाय भुवः कम्पं जहाराश्रमवासिनाम् ॥ २४ ॥

24. With his heart pierced by the arrow presided over by Viṣṇu, that enemy, as he fell down, brought a tremor of the Earth, but removed that of the dwellers in hermitages.

24. सः शत्रुः refers to Lavaṇa. कृष्णो देवता अस्येति कार्ष्णः Presided over by Viṣṇu. Amara :—विष्णुर्नारायणः कृष्णः. कार्ष्णेन पत्रिणा By the Vaishnavite arrow. भिन्नं हृदयं यस्य भिन्नहृदयः पतन् Falling down with a heart pierced. भुवः कम्पं आनिनाय Due to the weight of his body the Earth shook. आश्रमवासिनां कम्पं जहार Removed the fear of sages.

वयसां पङ्क्तयः पेतुर्हतस्योपरि विद्विषः ।
तत्प्रतिद्वन्द्विनो मूर्ध्नि दिव्याः कुसुमवृष्टयः ॥ २५ ॥

25. Batches of birds swooped over the enemy killed, whereas divine streams of flowers descended on the head of his adversary.

25. हतस्य विद्विषः उपरि वयसां पङ्क्तयः पेतुः. वयस् Neuter, a bird. पेतुः Perfect, 3rd person plural of पत् to fall. तत्प्रतिद्वन्द्विनः मूर्ध्नि तु But on Śatrughna's head. दिवि भवाः दिव्याः. कुसुमानां वृष्टयः कुसुमवृष्टयः पेतुः Showers of heavenly flowers fell. Cf. अथ मदगुरुपक्षैर्लोकपालद्विपानामनुगतमलिवृन्दैर्गण्डभित्तीर्विहाय । उपनतमणिबन्धे मूर्ध्नि पौलस्त्यशत्रोः सुरभि सुरविमुक्तं पुष्पवर्षं पपात ॥ Raghu XII—102.

स हत्वा लवणं वीरस्तदा मेने महौजसः ।
भ्रातुः सोदर्यमात्मानमिन्द्रजिद्वधशोभिनः ॥ २६ ॥

26. Having killed Lavaṇa, that hero then deemed himself truly born of the same womb as his highly valorous brother who shone by slaying Indrajit.

26. सः वीरः refers to Śatrughna. लवणं हत्वा On slaying Lavaṇa. तदा आत्मानं मेने Then regarded himself. As what? इन्द्रजितो वधः, तेन शोभत इति तथाभूतस्य. महत् ओजः यस्य तथाभूतस्य च भ्रातुः refers to Lakṣmaṇa. समाने उदरे शयितः सोदर्यः तं सोदर्यं मेने He thought himself as a worthy brother of Lakṣmaṇa.

तस्य संस्तूयमानस्य चरितार्थैस्तपस्विभिः ।
शुशुभे विक्रमोदग्रं व्रीडयावनतं शिरः ॥ २७ ॥

27. As he was praised by the sages whose purpose had been achieved, his head shone lofty with valour and bent down through modesty.

27. चरितः अर्थः येषां तैः चरितार्थैः तपस्विभिः संस्तूयमानस्य तस्य refers to Śatrughna. शिरः विक्रमेण उदग्रं व्रीडया अवनतं च शुशुभे For modesty is an ornament of heroes. उदग्र Lofty. Amara :—उच्चप्रांशून्नतोदग्रोच्छ्रितास्तुङ्गे.

उपकूलं स कालिन्द्याः पुरीं पौरुषभूषणः ।
निर्ममे निर्ममोऽर्थेषु मधुरां मधुराकृतिः ॥ २८ ॥

28. Decked by valour, detached from temporal enjoyments and sweet in appearance, he built the city of Madhurā on the banks of the Yamunā.

28. पौरुषं भूषणं यस्य पौरुषभूषणः Whose ornament was heroism. अर्थेषु. निर्गतः मम (ममकारः ममत्वं) यस्मात्सः निर्ममः Free from attachment to worldly possessions. मधुरा आकृतिः यस्य मधुराकृतिः Of sweet appearance. These

three are adjectival to सः Śatrughna. कलिन्द is the name of a mountain wherefrom the Yamunā derives its source. कलिन्दस्यापत्यं स्त्री कालिन्दी तस्याः कालिन्द्याः कूले उपकूलं an Avyayībhāva compound. विभक्त्यर्थे अव्ययीभावः मधुरां पुरीं The city named Madhurā, the modern Muttra. निर्ममे Perfect of मा with निर् to construct.

या सौराज्यप्रकाशाभिर्बभौ पौरविभूतिभिः ।
स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशिता ॥ २९ ॥

29. Which by the luxuries of citizens shining under his benign rule appeared as if it were a colony founded for the surplus population of Heaven.

29. या Which city. शोभनः राजा यस्याः सा सुराज्ञी, तस्या भावः सौराज्यं Governance by a good sovereign. तेन प्रकाशाभिः पौराणां विभूतिभिः By the riches of its citizens which shone thus. स्वर्गस्य अभिष्यन्दः, तस्य वमनं कृत्वा. अभिष्यन्दः Excess population. वमनं An exodus. कृत्वा उपनिवेशिता इव Founded by causing an exodus of the surplus population of Heaven; founded as their colony. बभौ Kautilya refers to two methods of founding a new city. भूतपूर्वमभूतपूर्वं वा जनपदं परदेशप्रवाहेण स्वदेशाभिष्यन्दवमनेन वा निवेशयेत्. Compare a similar description of ओषधिप्रस्थः—अलकामतिवाह्येव वसतिं वसुसंपदाम्। स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशितम्। Kumārasambhava VI—37. Compare also the description of Ujjain :—स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम्। Meghasandeśa I—30.

**तत्र सौधगतः पश्यन्यमुनां चक्रवाकिणीम् ।
हेमभक्तिमतीं भूमेः प्रवेणीमिव पिप्रिये ॥ ३० ॥**

30. Standing on a mansion there, he was pleased on seeing the Yamunā abounding in ruddy geese like the Earth's lock of hair abounding in gold designs.

30. तत्र In that city Madhurā. सौधं गतः सौधगतः Having got up the mansion. सः Śatrughna. चक्रवाकाः सन्त्यस्यामिति तां चक्रवाकिणीं यमुनां पश्यन् Seeing the Yamunā with the Cakravāka birds afloat. How did he see? हेम्नः भक्तयः सन्त्यस्यामिति तां हेमभक्तिमतीं भूमेः प्रवेणीमिव The Yamunā appeared like a braid of hair of the Earth decked with golden designs. The black Yamunā corresponds to the braid of hair, and the ruddy geese to the golden ornamental figures. पश्यन् Visualising it as such. पिप्रिये Perfect of प्री to be pleased, 4th conjugation.

**सखा दशरथस्यापि जनकस्य च मन्त्रकृत् ।
संचस्कारोभयप्रीत्या मैथिलेयौ यथाविधि ॥ ३१ ॥**

31. A friend of Daśaratha and of Janaka that he was, the sage (founder of Mantras) out of love for both duly performed the sacraments for both the sons of Maithilī.

31. In this verse the poet continues the story of the birth of Sītā's children dealt with in Verse 13

above. दशरथस्य जनकस्य च सखा मन्त्रकृत् अपि. मन्त्रं करोतीति मन्त्रकृत् here refers to Sage Vālmīki. मन्त्रकृत् literally means an author of Mantras. But the theory is that sages only discovered mantras which were already in existence. उभयोः प्रीत्या उभयप्रीत्या Out of his love for Daśaratha and Janaka. मैथिल्याः अपत्ये पुमांसौ मैथिलेयौ Accusative, the two sons of Maithilī. स्त्रीभ्यो ढक्. विधिमनतिक्रम्य यथाविधि In conformity with the śāstraic rules. संचस्कार Perfect of कृ with सं. संपरिभ्यां करोतौ भूषणे इति सुट्. The sage performed जातकरण, नामकरण etc. for the boys.

स तौ कुशलवोन्मृष्टगर्भक्लेदौ तदाख्यया ।
कविः कुशलवावेव चकार किल नामतः ॥ ३२ ॥

32. The poet named them Kuśa and Lava whose uterine moisture was wiped off by Kuśa (Darbha grass) and Lava (the hair of a cow's tail) respectively after the names of those two, so goes the tradition.

32. The sage names the two boys Kuśa and Lava. This verse sets out the genesis of their names. सः कविः refers to Vālmīki. कुशैः लवैश्च उन्मृष्टः गर्भक्लेदः ययोस्तौ. According to Mallinātha, Kuśa means the Darbha grass, and Lava the hair of a cow's tail. The latter meaning is based on the authority of Vaijayantī :— लवो लवणकिञ्जल्कपक्ष्मगोपुच्छलोमसु. क्लेदः means moisture. But गर्भक्लेदः is construed by Mallinātha as गर्भोपद्रवः—the

strain due to a confinement in the womb. The idea is that the sage caused water consecrated by Mantras to be sprinkled over the boys to prevent any evil influence due to the recent birth. The water was sprinkled over the elder child with Kuśa grass as a result of which he was named Kuśa. The younger child was sprinkled by means of Lava dipped in consecrated water, and therefore he was called Lava. **तौ** The two sons of Maithilī, Accusative. तेषां कुशानां लवानां च आख्यया तदाख्यया. नामत: By name. कुशलवावेव चकार किल. कुशोन्मृष्टः कुशः, लवोन्मृष्टो लवः. Cf. Rāmāyaṇa:- जगाम तत्र हृष्टात्मा ददर्श च कुमारकौ । भूतघ्नीं चाकरोत्ताभ्यां रक्षां रक्षोविनाशिनीम् ॥ कुशमुष्टिमुपादाय लवं चैव तु स द्विजः । वाल्मीकिः प्रददौ ताभ्यां रक्षां भूतविनाशिनीम् ॥ Uttara Kāṇḍa 66—5 & 6. According to commentaries on Rāmāyaṇa, Kuśa was sprinkled with कुशमुष्टि or the tips of Kuśa grass, whereas Lava was sprinkled with लव which is interpreted there as meaning the stem-portion thereof. Vide Govindarāja :—कुशमुष्टयग्राधोभागाभ्यां क्रमाज्ज्येष्ठकनिष्ठयोः प्रमार्जनम्. The sprinkling was done by matrons at the behest of the sage. From this verse we can gather that the purification by consecrated water was done at the wiping off of the uterine moisture.

साङ्गं च वेदमध्याप्य किंचिदुत्क्रान्तशैशवौ ।
स्वकृतिं गापयामास कविप्रथमपद्धतिम् ॥ ३३ ॥

33. As they grew a little past their childhood, taught them the Veda with its subsidiaries and

made them sing his own composition which was the first dawn of poesy.

33. किंचित् उत्क्रान्तं शैशवं ययोस्तौ किंचिदुत्क्रान्तशैशवौ Accusative. तौ understood. अङ्गैः सह वर्तत इति साङ्गः. Veda is said to have six aṅgas or subsidiary sciences. Amara:— शिक्षा व्याकरणं छन्दो निरुक्तं ज्योतिषं तथा । कल्पश्चेति षडङ्गानि वेदस्याहुर्मनीषिणः ॥ साङ्गं वेदं अध्याप्य After teaching them the Veda with all its auxiliary sciences. कवीनां प्रथमपद्धतिं The first sample of poets. स्वकृतिं refers to Rāmāyaṇa. गापयामास Perfect of the causal of गै to sing. The predicate, as it is used in the causal, governs two objects. तौ स्वकृतिं गापयामास.

रामस्य मधुरं वृत्तं गायन्तौ मातुरग्रतः ।
तद्वियोगव्यथां किंचिच्छिथिलीचक्रतुः सुतौ ॥ ३४

34. Singing the sweet story of Rāma in front of their mother, both the sons assuaged a little her pain due to separation from him.

34. मधुरं may be taken as an adjective qualifying वृत्तं or as an adverb modifying गायन्तौ. सुतौ The two sons—Kuśa and Lava. रामस्य वृत्तं मातुरग्रतः मधुरं गायन्तौ तस्य वियोगः, तेन या व्यथा तां, किंचित्. अशिथिलां शिथिलां संपद्यमानां चक्रतुः शिथिलीचक्रतुः Lightened her pain of separation from Rāma.

इतरेऽपि रघोर्वंश्यास्त्रयस्त्रेताग्नितेजसः ।
तद्योगात्पतिवत्नीषु पत्नीष्वासन्द्विसूनवः ॥ ३५ ॥

35. The other three also of Raghu's scions possessed of valour like the triple fire begot two sons each on their wives who excelled among married ladies by their contact.

35. The poet now reverts to the incidents in Ayodhyā. अग्नीनां त्रेता (त्रयं) त्रेताग्निः or त्रेतासंबन्धी अग्निः त्रेताग्निः. त्रयाणां भावः त्रिता or त्रेता. The एकार in त्रेता must be explained by the application of the rule पृषोदरादीनि यथोपदिष्टम्. Kṣīrasvāmin dissolves त्रेता as त्रीन् इता. Here again the एकार has to be explained by the same rule. The three Agnis are दक्षिणाग्नि, आहवनीय and गार्हपत्य. त्रेताग्निरिव तेजः येषां ते त्रेताग्नितेजसः. रघोः. वंशे भवाः वंश्याः इतरे त्रयोऽपि The other three; the three other than Rāma; Bharata, Lakṣmaṇa and Śatrughna. तेषां योगः तस्मात् तद्योगात् Due to their connection. पतिः आसामस्तीति तासु पतिवत्नीषु. Pāṇini:—अन्तर्वत्पतिवतोर्नुक्. Amara:—पतिवत्नी सभर्तृका. पतिवत्नी One whose husband is alive. पत्नीषु. द्वौ द्वौ सूनू येषां ते द्विसूनवः. द्वि in the Vigraha conveys that each had two sons. क्वचित्संख्याशब्दस्य वृत्तिविषये वीप्सार्थत्वं सप्तपर्णादिवत्.

शत्रुघातिनि शत्रुघ्नः सुबाहौ च बहुश्रुते ।
मधुराविदिशे सून्वोर्निदधे पूर्वजोत्सुकः ॥ ३६ ॥

36. Eager to meet his elder brother, Śatrughna settled Madhurā and Vidiśā on his two sons Śatrughātin and Subāhu of great learning.

36. पूर्वजे उत्सुकः पूर्वजोत्सुकः Eager to meet his elder brother Rāma. शत्रुघ्नः. बहु श्रुतं यस्य तस्मिन् बहुश्रुते adjectival

to both शत्रुघातिनि and सुबाहौ. सून्वोः On his two sons of those names. मधुरा च विदिशा च मधुराविदिशे Accusative मधुरा corresponds to the modern Muttra in the province of Agra. Vidiśā is the capital of Daśārṇas and corresponds to the modern Bhilsa in the province of Malwa. निदधे Perfect, 3rd person singular of धा with नि, to deposit or entrust. The idea is that Śatrughna started back for Ayodhyā.

भूयस्तपोऽव्ययो मा भूद्वाल्मीकेरिति सोऽत्यगात् ।
मैथिलीतनयोद्गीतनिःस्पन्दमृगमाश्रमम् ॥ ३७ ॥

37. In order that there might be no prejudice again to his penance, he went past the hermitage of Vālmīki, where the deer stood motionless at the singing of the sons of Maithilī.

37. सः वाल्मीकेराश्रमं अत्यगात् He by-passed Vālmīki's hermitage. अत्यगात् Aorist, 3rd person singular of इ with अति. Pāṇini :—इणो गा लुङि. Why did he by-pass? भूयः तपोऽव्ययः मा भूत् इति In order that there may not be again a hindrance to his penance. मा भूत्. In juxtaposition with मा, a root takes the Aorist terminations in the sense of all लकारs—tenses or moods. Here the sense of the Imperative mood is intended. Further in juxtaposition with मा (माङ्) a predicate used with the Aorist or Imperfect terminations drops the initial augment अ (अट्). How was the hermitage? मैथिल्याः तनययोः उद्गीतेन निःस्पन्दाः मृगाः यस्मिन्सः Ravished by the son

of Rāmāyaṇa sung by Kuśa and Lava, the deer stood motionless.

वशी विवेश चायोध्यां रथ्यासंस्कारशोभिनीम् ।
लवणस्य वधात्पौरैरीक्षितोऽत्यन्तगौरवम् ॥ ३८ ॥

38. Looked at with high regard by the citizens due to the slaughter of Lavaṇa, he that had conquered his senses, entered Ayodhyā which looked bright with the decorations of its streets.

38. वशी means जितेन्द्रियः. अयोध्यां विवेश He entered Ayodhyā. How was Ayodhyā? रथ्यानां संस्कारैः शोभत इति तथाभूतां **रथ्यासंस्कारशोभिनीं**. How was he at the time? लवणस्य वधात् Due to the destruction of Lavaṇa. पौरैः. अत्यन्तं गौरवं यस्मिन् कर्मणि तत्तथा **अत्यन्तगौरवं** ईक्षितः सन्.

स ददर्श सभामध्ये सभासद्भिरुपस्थितम् ।
रामं सीतापरित्यागादसामान्यपतिं भुवः ॥ ३९ ॥

39. He beheld Rāma attended upon by councillors in the midst of the council-hall, who due to the relinquishment of Sītā had become the exclusive husband of the Earth.

39. सः रामं ददर्श. How was Rāma? (1) सभामध्ये सभासद्भिः उपस्थितं. Amara :—सभासदः सभास्तारा: सभ्याः सामाजिका अपि. सभायां सीदन्ति सभासदः (2) सीतापरित्यागात् भुवः असामान्यपतिं He was the exclusive lord of the Earth since he had forsaken Sītā.

तमभ्यनन्दत्प्रणतं लवणान्तकमग्रजः ।
कालनेमिवधात्प्रीतस्तुराषाडिव शार्ङ्गिणम् ॥ ४० ॥

40. The senior brother congratulated Lavaṇa's slayer as he saluted him, as Indra pleased with the destruction of Kālanemi did Viṣṇu.

40. अग्रे जातः अग्रजः The elder brother Rāma. लवणस्य अन्तकः तं प्रणतं तं अभ्यनन्दत् Felicitated Śatrughna. The second half of the verse sets out an analogy. कालनेमिः is a demon with a hundred hands killed by Viṣṇu. कालनेमेः वधात् प्रीतः. तुराषाट् an epithet of Indra. तुरं (त्वरितं) साहयति (अभिभवत्यरीन्) इति तुराषाट्. शार्ङ्गिणं इव As Indra felicitated his younger brother Viṣṇu on the destruction of the demon Kālanemi.

स पृष्टः सर्वतो वार्तमाख्यद्राज्ञे न संततिम् ।
प्रत्यर्पयिष्यतः काले कवेराद्यस्य शासनात् ॥ ४१ ॥

41. On being asked he communicated to the king the well-being of all concerned but not the birth of children in pursuance of the bidding of the first poet who was to hand them over at the proper time

41. सः Śatrughna. पृष्टः सन् On being questioned सर्वतः वार्तं = कुशलं Welfare, well-being. राज्ञे आख्यत् Aorist 3rd person singular of चक्ष् with आ. संततिं न आख्यत् But did not tell him the birth of children. Why? का[le] प्रत्यर्पयिष्यतः आद्यस्य कवेः शासनात् Because Vālmīki had forbidden him to communicate the news before th

roper time when the sage himself would hand over harge of the children.

**अथ जानपदो विप्रः शिशुमप्राप्तयौवनम् ।
अवतार्याङ्कशय्यास्थं द्वारि चक्रन्द भूपतेः ॥ ४२ ॥**

42. Afterwards a rustic Brahmin wailed aloud t the king's door, laying down at the couch of his ap a child (who died) before reaching the age of outh.

42. अथ जनपदे भवः जानपदः विप्रः A Brahmin from p-country. अप्राप्तयौवनं शिशुं. मृतं implied in the context. पतेः द्वारि At the gate of Rāma. अङ्क एव शय्या, तस्यां तिष्ठति स्मिन् कर्मणि तत्तथा **अङ्कशय्यास्थं** adverbial adjunct to अवतार्य. क्रन्द He took the deceased child on his lap and ried aloud.

**शोचनीयासि वसुधे या त्वं दशरथाच्च्युता ।
रामहस्तमनुप्राप्य कष्टात्कष्टतरं गता ॥ ४३ ॥**

43. 'Lamentable are you, O Earth, who, slipng from Daśaratha and getting into the hands of āma, have come to the saddest of sad plights.'

43. This verse represents the words of lamention uttered by the Brahmin. हे वसुधे या त्वं दशरथात् च्युता रामहस्तमनुप्राप्य कष्टात् कष्टतरं गता (सा) शोचनीया असि. You ave slipped from the hands of Daśaratha, which is

itself your misfortune. Your passing into the hands of Rāma is a worse misfortune. So you are to be lamented.

श्रुत्वा तस्य शुचो हेतुं गोप्ता जिह्राय राघवः ।
न ह्यकालभवो मृत्युरिक्ष्वाकुपदमस्पृशत् ॥ ४४ ॥

44. On hearing the cause of his grief, Rāghava, the protector, felt ashamed. For premature death had never touched the land of Ikṣvākus.

44. तस्य (ब्राह्मणस्य) शुचः Genitive singular of शुच्. हेतुं श्रुत्वा On hearing the cause of his grief viz., the death of his child. गोप्ता राघवः. जिह्राय Perfect of ह्री to be ashamed. The idea is that a premature death of his subjects is due to the king's malfeasance. अकालभवः मृत्युः इक्ष्वाकूणां पदं न अस्पृशत् In the land of Ikṣvākus the younger never died before the elder.

स मुहूर्तं क्षमस्वेति द्विजमाश्वास्य दुःखितम् ।
यानं सस्मार कौबेरं वैवस्वतजिगीषया ॥ ४५ ॥

45. After consoling the grief-stricken Brahmin with the words—'Pardon for a while,' he recalled to his mind the vehicle of Kubera with a view to conquering the God of Death.

45. मुहूर्तं क्षमस्व Pardon for a while. इति सः दुःखि द्विजम् आश्वास्य. वैवस्वतः Yama, the Sun's son. विवस्व

अपत्यं पुमान्. जेतुं इच्छा जिगीषा, वैवस्वतस्य जिगीषा तया. कुबेरस्येदं कौबेरं यानं refers to Puṣpaka. सस्मार Perfect tense of स्मृ to remember.

आत्तशस्त्रस्तदध्यास्य प्रस्थितः स रघूद्वहः ।
उच्चचार पुरस्तस्य गूढरूपा सरस्वती ॥ ४६ ॥

46. The Lord of Raghus mounted it, taking his weapon and set out. And in his front came out a voice from an unknown source:—

46. आत्तं शस्त्रं येन सः आत्तशस्त्रः. आत्त Past passive participle of दा with आ. तत् अध्यास्य = तस्मिन् आसित्वा. Mounting the Puṣpaka. तत् is used in the Accusative by reason of the juxtaposition with आस् prefixed with अधि. Pāṇini :—अधिशीङ्स्थासां कर्म. सः रघूणां उद्वहः रघूद्वहः The leader of Raghus. प्रस्थितः Active participle of स्था with प्र to start. स्थित = स्था + त.. Pāṇini :— द्यतिस्यतिमास्थामित्ति किति. तस्य पुरः In front of him. गूढं रूपं यस्याः गूढरूपा सरस्वती A voice whose identity was hidden ; a voice in the sky. उच्चचार Burst forth.

राजन्प्रजासु ते कश्चिदपचारः प्रवर्तते ।
तमन्विष्य प्रशमयेर्भवितासि ततः कृती ॥ ४७ ॥

47. 'King, a certain breach of conduct is afoot the midst of your subjects. Search for and quash You will then be successful.'

47. हे राजन् ते प्रजासु कश्चित् अपचारः प्रवर्तते. अपचार Either dereliction or transgression of caste-rules in the context. तं अन्विष्य प्रशमयेः Potential, 2nd person singular of the causal of शम् with प्र. You shall trace and quell it. ततः. कृती means कृतकृत्यः. भवितासि 1st Future, 2nd person singular of भू.

इत्याप्तवचनाद्रामो विनेष्यन्वर्णविक्रियाम् ।
दिशः पपात पत्रेण वेगनिष्कम्पकेतुना ॥ ४८ ॥

48. On hearing this reliable statement, Rāma, wishing to put down the breach of caste-rules, flew to all quarters on his vehicle whose flag was motionless due to speed.

48. इति. आप्त A reliable person or merely reliable आप्तस्य वचनं or आप्तं च तत् वचनं च तस्मात् आप्तवचनात् रामः वर्णस्य विक्रिया वर्णविक्रिया A breach of caste-rules. तां विनेष्यन् Future participial form of नी with वि to subdue. निर्गत कम्पः यस्मात् सः निष्कम्पः Motionless. वेगेन निष्कम्पः केतुः यस्य तेन पत्रेण. पत्रं means a vehicle. Amara :—पत्रं वाहनपक्षयोः दिशः पपात Flew in all directions.

अथ धूमाभिताम्राक्षं वृक्षशाखावलम्बिनम् ।
ददर्श कंचिदैक्ष्वाकस्तपस्यन्तमधोमुखम् ॥ ४९ ॥

49. Then the descendant of Ikṣvāku saw a certain person whose eyes were reddened by smoke hanging from the branch of a tree and doing penance with face turned downwards.

49. अथ Afterwards. इक्ष्वाकोः गोत्रापत्यं पुमान् ऐक्ष्वाकः Decline :—ऐक्ष्वाकः ऐक्ष्वाकौ इक्ष्वाकवः. When a noun denotes both a ruler and a country, the अपत्य suffix added to it in the sense of offspring drops in the plural numbers but not of the feminine gender. Pāṇini :—जनपदशब्दात्क्षत्रियादञ्, कोपधादण्, ते तद्राजाः and तद्राजस्य बहुषु तेनैवास्त्रियाम्. कंचित् ददर्श. Rāma saw some one whose name is Śambuka as disclosed in the next verse. How was Śambuka? धूमेन अभिताम्रे अक्षिणी यस्य तं धूमाभिताम्राक्षं The drinking of smoke as diet is peculiar to an extreme type of penance-doers. अक्षि meaning an eye at the end of a Bahuvrīhi changes to अक्ष. Vide Pāṇini :—बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात्षच्. वृक्षस्य शाखाम् अवलम्बत इति तथाभूतं Hanging down the branch of a tree. अधोमुखं With face turned down. तपस्यन्तं Doing penance.

पृष्टनामान्वयो राज्ञा स किलाचष्ट धूमपः ।
आत्मानं शम्बुकं नाम शूद्रं सुरपदार्थिनम् ॥ ५० ॥

50. Asked about his name and heredity by the king, he that drank smoke described himself as a Śūdra named Śambuka seeking the rank of a god.

50. राज्ञा By the king. नाम च अन्वयश्च नामान्वयौ Name and family. पृष्टौ नामान्वयौ यस्य सः पृष्टनामान्वयः. धूमं पिबतीति धूमपः सः आत्मानं. सुरपदं अर्थयत इति तं सुरपदार्थिनं Praying for the seat of gods. शम्बुकं नाम शूद्रं आचष्ट किल Declared that he was a Śūdra named Śambuka. आचष्ट Imperfect,

3rd person singular of चक्ष् with आ. आचष्ट आचक्षातां आचक्षत. किल So goes the tradition.

तपस्यनधिकारित्वात्प्रजानां तमघावहम् ।
शीर्षच्छेद्यं परिच्छिद्य नियन्ता शस्त्रमाददे ॥ ५१ ॥

51. As he was not qualified to do penance and as such brought sin on his subjects, the ruler concluded that he was fit to be beheaded and took hold of the weapon.

51. तपसि. अधिकारः अस्यास्तीति अधिकारी, स न भवतीति अनधिकारी, तस्य भावः अनधिकारित्वं तस्मात् **अनधिकारित्वात्** As he was not competent or entitled to do penance. प्रजानां अघस्य आवहः तं One who brought misery on the subjects. तं refers to Śambuka. शीर्षस्य छेदः, तं अर्हतीति तथाभूतं **शीर्षच्छेद्यं**. Pāṇini :—शीर्षच्छेदाद्यच्च. परिच्छिद्य Rāma concluded that he was punishable with a severance of his head. नियन्ता A controller; Rāma. शस्त्रं आददे Took up the weapon.

स तद्वक्त्रं हिमक्लिष्टकिञ्जल्कमिव पङ्कजम् ।
ज्योतिष्कणाहतश्मश्रु कण्ठनालादपातयत् ॥ ५२ ॥

52. He felled down from the stalk of his neck his face whose beard was scorched by the sparks of fire like a lotus-flower whose filaments were scorched by dew.

52. सः Rāma. तस्य वक्त्रं तद्वक्त्रं Śambūka's face, qualified by an adjective. ज्योतिषां कणाः, तैः आहतानि श्मश्रूणि यस्य तत् The hair of the beard therein were scorched by the sparks of fire. He has already been referred to as drinking smoke. It presupposes a fire. The sparks emanating therefrom having fallen on his beard, it appears scorched. The idea is presented by an analogy. हिमेन क्लिष्टाः किञ्जल्काः यस्य तत् तादृशं पङ्कजमिव It appeared like a lotus flower whose filaments had been scorched by dew. कण्ठ एव नालं तस्मात् The neck is treated as a stalk on which the lotus-flower of his head rests. कण्ठनाळात् अपातयत् Imperfect of the causal of पत्. He caused the face to fall down.

कृतदण्डः स्वयं राज्ञा लेभे शूद्रः सतां गतिम् ।
तपसा दुश्चरेणापि न स्वमार्गविलङ्घिना ॥ ५३ ॥

53. Dealt punishment by the king himself, the Śūdra reached the goal of the pious, but not by his penance which, though difficult to perform, transgressed his own code of conduct.

53. शूद्रः Śambūka. राज्ञा स्वयं. कृतः दण्डः यस्य सः कृतदण्डः न सतां गतिं लेभे Perfect of लभ्. दुःखेन चरितुं शक्यं तेन दुश्चरेण पि. स्वस्य मार्गं विलङ्घत इति तेन तपसा न लेभे. Offenders when punished by the king are freed from their sin absolutely. So says Manu:—राजभिः कृतदण्डास्तु कृत्वा पापानि नराः । निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा ॥ VIII—318.

रघुनाथोऽप्यगस्त्येन मार्गसंदर्शितात्मना ।
महौजसा संयुयुजे शरत्काल इवेन्दुना ॥ ५४ ॥

54. The Lord of Raghus too came in contact with Agastya of great powers, who presented himself to his sight on the way as the autumnal season would come in contact with the moon.

54. रघुनाथोऽपि. मार्गे संदर्शितः आत्मा यस्य तेन Who made his appearance on the way. महत् ओजः यस्य तेन महौजसा Very powerful. अगस्त्येन संयुयुजे Came in contact with Agastya. अगं (विन्ध्याद्रिं) स्त्यायति (स्तम्भितवान्) इति अगस्त्यः. The meeting of Rāma with Agastya is supported by an analogy. शरत्कालः इन्दुमिव. The autumnal moon is said to be specially clear and beautiful. The adjectives मार्गसंदर्शितात्मना and महौजसा may be taken along with इन्दुना also.

कुम्भयोनिरलंकारं तस्मै दिव्यपरिग्रहम् ।
ददौ दत्तं समुद्रेण पीतेनेवात्मनिष्क्रयम् ॥ ५५ ॥

55. Agastya gave him an ornament worthy of use by the gods which appeared like a ransom paid for his release by the Ocean which had been drunk.

55. कुम्भः योनिः यस्य सः कुम्भयोनिः. The semen of the two gods—Mitra and Varuṇa fell at the sight of the celestial nymph Ūrvaśī. Part of it fell into

pitcher, and part of it in water. Agastya was born from the former, and Vasiṣṭha from the latter. अलंकार refers to a bracelet, as can be gathered from the later story. This ornament is later said to have dropped down unnoticed in the waters of the Sarayū from the hands of Kuśa when he was sporting in its waters The loss was discovered when he came to the shore after the bath. He then caused a search to be made of the same, and ultimately it was known that it passed into the possession of the serpent-king Kumuda, wherupon Kuśa discharged the Garuḍa missile which led to Kumuda's submission and restoration of the ornament along with the hand of his sister Kumudvatī to Kuśa. See Raghu XVI—72&73. परिगृह्यत इति परिग्रहः, दिव्यानां परिग्रहः तं The ornament was fit to be worn by celestials. समुद्रेण दत्तं The ornament had been given by Samudra to Agastya. तस्मै ददौ Agastya presented it to Rāma. The gift of the ornament by Samudra does not accord with the story in Rāmāyaṇa. The story is told in Rāmāyaṇa Uttarakāṇḍa, 78th sarga, of a king, Śveta by name, who had ascended to Brahmaloka by the power of his penance. There too he was worried by hunger and thirst, and at the bidding of Brahmā he relieved himself by daily coming down to a lake and eating his own corpse in this world. Agastya who chanced to ee his feasting on his dead body was shocked at the ight and relieved him of the curse. King Śveta

presented an ornament in return to Agastya, which had miraculous powers. It may be seen that Samudra comes nowhere in this story. Why did Samudra present the bracelet? पीतेन आत्मनिष्क्रयमिव दत्तं It seemed that the Ocean having been drunk by Agastya paid this ornament as a ransom for his liberation. The story of the drinking of the sea by Agastya is related in Mahābhārata, Vana Parva, Tīrtha Yātrā Parvā, Adhyāyas 102 to 105. A species of Asuras known as Kālakeyas hiding themselves in the waters of the Ocean committed havoc on the earth at night, killing Brahmins, saints and others. At the request of the gods Agastya drank up the sea to enable them to destroy the Asuras.

तं दधन्मैथिलीकण्ठनिर्व्यापारेण बाहुना ।
पश्चान्निववृते रामः प्राक्परासुर्द्विजात्मजः ॥ ५६ ॥

56. Holding it in his hand which had ceased its activities round the neck of Maithilī, Rāma came back later, but earlier did the deceased son of the Brahmin.

56. मैथिल्याः कण्ठे निर्व्यापारेण बाहुना तं दधत् Present participle of धा, adjectival to रामः. Decline:—दधत् दधतौ दधतः. The absence of नुम् is due to Pāṇini :-नाभ्यस्ताच्छतुः. रामः पश्चात् निववृते Rāma returned later. परागताः असवः यस्य सः परासुः द्विजात्मजः The deceased son of the Brahmin. प्राक् निववृते Came back earlier.

तस्य पूर्वोदितां निन्दां द्विजः पुत्रसमागतः ।
स्तुत्या निवर्तयामास त्रातुर्वैवस्वतादपि ॥ ५७ ॥

57. The Brahmin on being associated with his son wound up the censure previously started by him with praising him who offered protection against the God of Death himself.

57. पुत्रेण समागतः द्विजः The Brahmin who was joined to his son. वैवस्वतादपि त्रातुः Who protected his child from the God of Death himself, adjectival to तस्य. पूर्वोदितां निन्दां The censure which was expressed at the outset. स्तुत्या निवर्तयामास He gave a go-bye to it by starting his praise.

तमध्वराय मुक्ताश्वं रक्षःकपिनरेश्वराः ।
मेघाः सस्यमिवाम्भोभिरभ्यवर्षन्नुपायनैः ॥ ५८ ॥

58. As he released his horse for the sacrifice, the chiefs of demons and monkeys and kings showered presents on him as clouds would shower water on the crops.

58. Here begins the performance of the Aśvamedha sacrifice by Rāma. अध्वराय For the sacrifice. Amara:—यज्ञः सवोऽध्वरो यागः सप्ततन्तुर्मखः क्रतुः. मुक्तः अश्वः येन तं मुक्ताश्वं. The performance of Aśvamedha is an index of universal sovereignty. The king engaged in it has to let loose a horse to roam about in all countries

with a band of protectors to fight the rival king who would seize it by force. When all the rivals are put down the horse is led back safely to the sacrificial site at the expiry of a year from the date of its release. Then the ritual of Aśvamedha is gone through, where the said horse is sacrificed. रक्षांसि च कपयश्च नराश्च तेषां ईश्वरा: The chiefs of demons, monkeys and men viz., Vibhīṣaṇa and his comrades, Sugrīva and his comrades and all kings. तं उपायनैः अभ्यवर्षन् Showered presents on him. Like what? मेघाः अम्भोभिः सस्यमिव As clouds would shower waters on the crops.

दिग्भ्यो निमन्त्रिताश्चैनमभिजग्मुर्महर्षयः ।
न भौमान्येव धिष्ण्यानि हित्वा ज्योतिर्मयान्यपि ॥ ५९ ॥

59. On invitation the great sages came to him from all directions after leaving off not only their terrestrial homes but also their luminiferous ones.

59. निमन्त्रिताः Invited. महर्षयः Great sages. भूमेः संबन्धीनि भौमानि धिष्ण्यान्येव न हित्वा किंतु ज्योतिर्मयान्यपि हित्वा. Sages have residences both on earth and up above in the sky. By way of example may be cited Agastya, Dhruva, the seven sages and so on. They have their habitation in the Earth and they occupy the sky as stars or luminaries. When Rāma summoned them for the sacrifice they left not only their earthly abodes, but also their luminous ones. धिष्ण्यं Residence

Amara :—धिष्ण्यमोको निवसनं स्थानावसथवास्तु च. हित्वा Indeclinable past participle of हा to abandon. The change of हा to हि is due to Pāṇini :—जहातेः क्त्वि. ज्योतिषः स्वरूपाणि ज्योतिर्मयानि. एनं अभिजग्मुः Came to him. अभिजग्मुः Perfect, 3rd person plural of गम् with अभि. Conjugate :—जगाम जग्मतुः जग्मुः, जगमिथ-जगन्थ जग्मथुः जग्म, जगाम-जगम जग्मिव जग्मिम.

उपशल्यनिविष्टैस्तैश्चतुर्द्वारमुखी बभौ ।
अयोध्या सृष्टलोकेव सद्यः पैतामही तनुः ॥ ६० ॥

60. As they encamped in its outskirts, Ayodhyā with the four gates as her four faces shone like Brahman's body having just created the world of beings.

60. The poet fancies Ayodhya with its four gates as Brahman's body with its four faces. चत्वारि द्वाराण्येव मुखानि यस्याः सा चतुर्द्वारमुखी The four gates on the four sides of the city correspond to the four faces of Brahman. उपशल्यं The outskirt of a village or a city. Amara :—ग्रामान्त उपशल्यं स्यात्. उपशल्येषु निविष्टैः तैः Through the Ṛṣis encamping at the outskirts along with their pupils in large numbers. सद्यः सृष्टलोका As one having just then created the beings of the world. पितामहस्य इयं पैतामही तनुः इव बभौ. If we conceive of created beings coming out in streams from the four mouths of Brahman before they had time to accommodate themselves in separate places, we have a parallel of the picture presented by the sages and their followers massing near the gates of the city.

श्लाघ्यस्त्यागोऽपि वैदेह्याः पत्युः प्राग्वंशवासिनः ।
अनन्यजानेः सैवासीद्यस्माज्जाया हिरण्मयी ॥ ६१ ॥

61. Praiseworthy was even the abandonment of Vaidehī inasmuch as she alone in the form of a golden image played the wife to her lord as he put up at Prāgvaṁśa (the eastern hall on the sacrificial grounds), he not having taking any other wife.

61. वैदेह्याः त्यागोऽपि श्लाघ्यः. This is the poet's comment. Why is Sītā's abandonment treated as commendable? यस्मात् Because. प्राग्वंशः same as प्राचीनवंशः A shed erected to the east of the principal sacrificial grounds to accommodate the sacrificer and his family during the spare hours of the sacrifice. प्राग्वंशे वसतीति तथाभूतस्य प्राग्वंशवासिनः. न विद्यते अन्या जाया यस्य सः अनन्यजानिः. जाया changes to जानि at the end of a Bahuvrīhi compound. Vide Pāṇini :—जायाया निङ्. तस्य अनन्यजानेः पत्युः To her husband who had no other wife. हिरण्यस्य विकारः हिरण्मयी सैव Her own self in the form of a golden image जाया आसीत्. It is to be noted that a sacrificer can engage in a Yāga only in conjunction with his wife. There are certain duties for the wife also in sacrifices.

विधेरधिकसंभारस्ततः प्रववृते मखः ।
आसन्यत्र क्रियाविघ्ना राक्षसा एव रक्षिणः ॥ ६२

62. Thereafter ensued the sacrifice with an equipment far in excess of the legal requirement, where the demons that used to impede sacrifices did themselves act as guards.

62. ततः Afterwards. विधेः Ablative. अधिकः संभारः यस्य सः अधिकसंभारः मखः A Yāga possessed of equipments over and above the requirements of the Śāstras. प्रववृते Perfect of वृत् with प्र to take place. मखः is qualified by an adjectival clause. यत्र क्रियाविघ्नाः राक्षसा एव The Rākṣasas that used to impede the ritualistic performances themselves. रक्षिणः आसन Acted as guards.

अथ प्राचेतसोपज्ञं रामायणमितस्ततः ।
मैथिलेयौ कुशलवौ जगतुर्गुरुचोदितौ ॥ ६३ ॥

63. Then Kuśa and Lava, sons of Maithilī, as directed by their master, sang hither and thither the story of Rāma (Rāmāyaṇa) founded by Vālmīki.

63. अथ. मैथिल्या अपत्ये पुमांसौ मैथिलेयौ कुशलवौ Maithilī's sons—Kuśa and Lava. Vide Pāṇini:—स्त्रीभ्यो ढक्. गुरुणा चोदितौ सन्तौ Being prompted by their teacher Vālmiki. प्रचेतस् means Varuṇa. प्रचेतसः अपत्यं पुमान प्राचेतसः Vālmiki. Cf. प्रचेतसोऽहं दशमः पुत्रो राघवनन्दन. Rāmāyaṇa, Uttarakāṇḍa 96—19. उपज्ञायते इति उपज्ञा A fresh discovery. Amara:— उपज्ञा ज्ञानमाद्यं स्यात्. उपज्ञा is formed by adding the suffix अङ् to denote the कर्म or object.

Pāṇini :—आतश्चोपसर्गे. प्राचेतसस्य उपज्ञा प्राचेतसोपज्ञं. उपज्ञा at the end of a compound takes the neuter gender if the idea of a first knowledge is sought to be conveyed. This is so whatever be the gender of the noun qualified. Vide Pāṇini :—उपज्ञोपक्रमं तदाद्याचिख्यासायाम्. Example :—पाणिन्युपज्ञं ग्रन्थः, नन्दोपक्रमं द्रोणः. The measure known as Droṇa was first founded by Nanda. अय्यते ज्ञायते अनेनेति अयनं A story. रामस्य अयनं रामायणं. When ऋ, र or ष् occurs in the previous member of a compound and न् occurs in the latter member and the compound denotes a name, न् changes to ण्, of course when there is no interception by letters other than those mentioned in अट्कुप्वाङ्नुम्व्यवायेऽपि. The change to ण does not take place if there is interception by ग as in ऋगयनम्. Vide Pāṇini :—पूर्वपदात्संज्ञायामगः. Example :—उत्तरायणं. इतस्ततः Here and there ; in several places at or near the sacrificial premises. जगतुः Perfect, 3rd person dual of गै to sing. जगौ जगतुः जगुः.

वृत्तं रामस्य वाल्मीकेः कृतिस्तौ किंनरस्वनौ ।
किं तद्येन मनो हर्तुमलं स्यातां न शृण्वताम् ॥ ६४ ॥

64. The story was that of Rāma, the composition that of Vālmīki, and they were possessed of voice like that of Kinnaras. What was there which they could fail to captivate the hearts of hearers?

64. रामस्य वृत्तं The topic is Rāma's story. वाल्मीकेः कृतिः The poem is one composed by Vālmīki. तौ Ki

nd Lava. किंनरस्य स्वन इव स्वनः ययोस्तौ किंनरस्वनौ. Hence तत् What is that ? येन By which. तौ They, Kuśa nd Lava. शृण्वतां मनः हर्तुं To draw the heart of hearers. लं न स्यातां Could not be competent. Every attendant rcumstance contributed to the heart's attraction.

रूपे गीते च माधुर्यं तयोस्तज्ज्ञैर्निवेदितम् ।
ददर्श सानुजो रामः शुश्राव च कुतूहली ॥ ६५ ॥

65. Filled with curiosity, Rāma along with his ounger brothers beheld and heard respectively the harm of their personality and the sweetness of eir music reported by the experts.

65. ते (रूपगीते) जानन्तीति तज्ज्ञाः तैः निवेदितं Informed knowing persons. तयोः रूपे गीते च माधुर्यं Their fascinating personality and sweet music—Objects spectively of the two predicates in the sentence. नुजैः सह वर्तत इति सानुजः रामः कुतूहली सन् ददर्श शुश्राव च. यथासंख्यं to be applied. Rāma beheld their beauty and rd their music.

तद्गीतश्रवणैकाग्रा संसदश्रुमुखी बभौ ।
हिमनिष्यन्दिनी प्रातर्निर्वातेव वनस्थली ॥ ६६ ॥

66. Absorbed in listening to their song, the mblage became possessed of faces filled with s like a forest-site free from breeze at morn filled streams of dew.

66. तयोः गीतश्रवणे एकाग्रा Solely intent on hearin their music. संसत् The assembly. अश्रूणि मुखे यस्याः स अश्रुमुखी Possessed of faces flooded with tears. बभौ Shone. Like what? प्रातः हिमनिष्यन्दिनी. निर्गतः वातः यस्याः सा निर्वाता वनस्थलीव. When there is no breeze the whol atmosphere of the forest will be still. Likewise th assembly stood motionless, absorbed in their musi The tears of joy in the faces of the delighted specta tors are compared to the effusions of dew in th morning on the plants, trees etc. in a forest-site.

वयोवेषविसंवादि रामस्य च तयोस्तदा ।
जनता प्रेक्ष्य सादृश्यं नाक्षिकम्पं व्यतिष्ठत ॥ ६७ ॥

67. On seeing the likeness between them an Rāma, which differed but in age and dress, th people at that time remained with eyes motionles

67. जनानां समूहः जनता. Pāṇini :–ग्रामबन्धुजनसहायेभ्यस्त वयोवेषाभ्यामेव विसंवादि Disagreeing only in age and dres agreeing in all other respects. तयोः रामस्य च सादृश्यं T likeness between Rāma on the one hand and Ku and Lava on the other. तदा प्रेक्ष्य. Vide Rāmāyaṇa: ऊचुः परस्परं चेदं सर्व एव समन्ततः । उभौ रामस्य सदृशौ बिम्बाद्बिम्ब वोत्थितौ ॥ जटिलौ यदि न स्यातां न वल्कलधरौ यदि । विशेषं नाधिगच्छ गायतो राघवस्य च ॥ Uttarakāṇḍa 94—12 & 13. न वि अक्षिकम्पः यस्मिन् कर्मणि तत्तथा नाक्षिकम्पं a Bahuvrīhi compo used adverbially to व्यतिष्ठत Imperfect tense of स्था व वि to remain. The Parasmaipada root स्था takes

Atmanepada terminations when prefixed with सं, अव, or वि. Pāṇini:—समवप्रविभ्यः स्थः. The whole assembly stood wonder-struck at their likeness to Rāma.

उभयोर्न तथा लोकः प्रावीण्येन विसिष्मिये ।
नृपतेः प्रीतिदानेषु वीतस्पृहतया यथा ॥ ६८ ॥

68. Not so much did the people wonder at the proficiency of both as at their indifference to the affectionate gifts made by the king.

68. लोकः The people. उभयोः Of the two boys. ...णस्य भावः प्रावीण्यं तेन **प्रावीण्येन न विसिष्मिये** Perfect of स्मि with वि to wonder. नृणां पत्युः = नृपतेः. प्रीत्या दानानि तेषु **प्रीतिदानेषु** In the king's gifts made out of pleasure. ...ता स्पृहा ययोस्तौ वीतस्पृहौ तयोर्भावः वीतस्पृहता तया यथा विसिष्मिये As they wondered at their detachment. As to the gift of 18,000 gold coins offered by the king and their refusal, see Rāmāyaṇa:—ततोऽपराह्णसमये राघवः समभाषत । ...त्वा विंशतिसर्गांस्तान्भ्रातरं भ्रातृवत्सलः ॥ अष्टादशसहस्राणि सुवर्णस्य ...त्मनोः । प्रयच्छ शीघ्रं काकुत्स्थ यदन्यदभिकाङ्क्षितम् ॥ ददौ शीघ्रं स ...कुत्स्थो बालयोर्वै पृथक्पृथक् ॥ दीयमानं सुवर्णं तु नागृह्णीतां कुशीलवौ । ...तुश्च महात्मानौ किमनेनेति विस्मितौ ॥ वन्येन फलमूलेन निरतौ वनवासिनौ । ...नेन हिरण्येन किं करिष्यावहे वने ॥ तथा तयोः प्रब्रुवतोः कुतूहलसमन्विताः । ...श्चैव रामश्च सर्व एव सुविस्मिताः ॥ Uttarakāṇḍa 94-17 to 21.

गेये को नु विनेता वां कस्य चेयं कृतिः कवेः ।
इति राज्ञा स्वयं पृष्टौ तौ वाल्मीकिमशंसताम् ॥ ६९ ॥

69. 'Who is your teacher in singing and which poet's composition is this?' Asked thus by the king himself, they both mentioned Vālmīki.

69. गेये को नु वां विनेता Who is your teacher in singing? वां Genitive dual of युष्मद्. This is the reading adopted by Mallinātha which is free from all grammatical irregularities. Other commentators have the reading गेये केन विनीतौ वां and treat वां as an Indeclinable in the meaning of युवां on the authority of प्रक्रियाप्रसाद. इयं च कस्य कवेः कृतिः And which poet's composition is this? इति राज्ञा स्वयं पृष्टौ. पृष्ट Past passive participle of प्रच्छ्. तौ वाल्मीकिं अशंसताम् They mentioned Vālmīki (naturally as their teacher and the poet) अशंसतां Imperfect, 3rd person dual of शंस् to tell.

अथ सावरजो रामः प्राचेतसमुपेयिवान् ।
ऊरीकृत्यात्मनो देहं राज्यमस्मै न्यवेदयत् ॥ ७० ॥

70. Then Rāma along with his younger brothers coming to Vālmīki (son of Pracetas), offered to him his kingdom, reserving only his body for himself.

70. अथ सावरजः रामः प्राचेतसं उपेयिवान् Nominative singular of उपेयिवस् Perfect participle of इ with उप to approach. आत्मनः देहं ऊरीकृत्य Reserving his body alone for himself. राज्यमस्मै न्यवेदयत् Rāma offered his kingdom to the poet.

स तावाख्याय रामाय मैथिलेयौ तदात्मजौ ।
कविः कारुणिको वव्रे सीतायाः संपरिग्रहम् ॥ ७१ ॥

71. After introducing them both to Rāma as his sons born of Maithilī, the compassionate poet besought the acceptance of Sītā.

71. करुणा प्रयोजनमस्त्यस्य कारुणिकः. The affix here is ठञ् according to Pāṇini :—प्रयोजनम्. Amara :—स्यादयालुः कारुणिकः. स कविः That poet Vālmīki. रामाय To Rāma. तौ. मैथिल्या अपत्ये पुमांसौ मैथिलेयौ Born of Maithilī. तस्य आत्मजौ तदात्मजौ As Rāma's sons. आख्याय Having explained. सीतायाः संपरिग्रहं वव्रे.

तात शुद्धा समक्षं नः स्नुषा ते जातवेदसि ।
दौरात्म्याद्रक्षसस्तां तु नात्रत्याः श्रद्दधुः प्रजाः ॥ ७२ ॥

72. 'Sire, your daughter-in-law was adjudged pure in the fire in our very presence. But the people here did not believe in her owing to the viciousness of the demon.

72. This and the next verse represent the words of Rāma addressed to Vālmīki. तात O father. ते स्नुषा Your daughter-in-law; Sītā. नः Genitive plural of अस्मद्. अक्ष्णोः समीपं समक्षं, an Avyayībhāva laid down by Pāṇini :—अव्ययीभावे शरत्प्रभृतिभ्यः. टच् is affixed to the compound under the Vārtika—प्रतिपरसमनुभ्योऽक्ष्णः. नः समक्षं Before our very eyes. जाते जाते वियत

इति जातवेदाः. That which exists in every object; the fire. जातवेदसि शुद्धा Was purified in the fire. Her purity has been tested in the fire-ordeal. So I have no suspicion. तु = किंतु But. रक्षसः दौरात्म्यात् Owing to the wickedness of the Rākṣasa. दुरात्मनो भावः दौरात्म्यं. ष्यञ् is affixed under Pāṇini:—गुणवचनब्राह्मणादिभ्यः कर्मणि च. अत्र भवाः अत्रत्याः. Pāṇini:—अव्ययात्त्यप्. प्रजाः तां न श्रद्दधुः. श्रत् An indeclinable meaning हृदये, generally used as a prefix to the root धा. श्रदन्तरोरुपसर्गवद्वृत्तिर्वक्तव्या.

ताः स्वचारित्रमुद्दिश्य प्रत्याययतु मैथिली ।
ततः पुत्रवतीमेनां प्रतिपत्स्ये त्वदाज्ञया ॥ ७३ ॥

73. 'Let Maithilī convince them about her character, then I shall accept her with her sons in pursuance of your command.'

73. ताः Accusative plural, refers to प्रजाः. मैथिलस्यापत्यं स्त्री मैथिली Sītā. स्वस्य चारित्रमुद्दिश्य Regarding her character. प्रत्याययतु Let her convince, Imperative mood of the causal of इ with प्रति. ततः पुत्रवतीमेनां त्वदाज्ञया प्रतिपत्स्ये 2nd Future, 1st person singular of पद् with प्रति to accept.

इति प्रतिश्रुते राज्ञा जानकीमाश्रमान्मुनिः ।
शिष्यैरानाययामास स्वसिद्धिं नियमैरिव ॥ ७४ ॥

74. When the king promised thus, the sage caused Jānakī to be brought from the hermitage

by his pupils as his own perfection by means of austerities.

74. इति राज्ञा प्रतिश्रुते (सति) When the king promised thus. मुनिः आश्रमात् जानकीं शिष्यैः आनाययामास Perfect of the causal of नी with आ. शिष्यैः is used in the Instrumental since the Accusative is prohibited by नीवह्योर्न. The fetching of Jānakī by means of pupils is illustrated by an analogy. स्वसिद्धिं नियमैरिव. स्वसिद्धि refers to the fruit of his penance; realisation. नियम means religious austerities. A man brings perfection to his soul by the observances of religious austerities. स्वसिद्धि, feminine, is the object of comparison for Sītā, and नियमs for Śiṣyas. The simile itself suggests the purity of Sītā.

अन्येद्युरथ काकुत्स्थः संनिपात्य पुरौकसः ।
कविमाह्वाययामास प्रस्तुतप्रतिपत्तये ॥ ७५ ॥

75. Then on the next day, the descendant of Kakutstha having assembled the citizens sent for the poet to carry through the task on hand.

75. अथ Then. अन्यस्मिन् अहनि अन्येद्युः On the next day. ककुत्स्थस्य गोत्रापत्यं पुमान् काकुत्स्थः Rāma. पुरं ओकः येषां तान् पुरौकसः Having assembled the citizens. प्रस्तुतप्रतिपत्तये For the carrying out of the relevant task. कविं आह्वाययामास Perfect of the causal of ह्वे with आ.

स्वरसंस्कारवत्यासौ पुत्राभ्यामथ सीतया ।
ऋचेवोदर्चिषं सूर्यं रामं मुनिरुपस्थितः ॥ ७६ ॥

76. Then the sage waited on the effulgent Rāma with Sītā along with her two sons as on the rising Sun with the Vedic hymn possessed of phonetic and linguistic accuracy.

76. स्वर: The triple pitch in which a vowel is pronounced. उदात्त, अनुदात्त and स्वरित—The high, the low and the middle. संस्कारः Purity of expression. ऋक् is a Vedic hymn. उपस्थान with reference to the Sun refers to the greetings in prayer. Sītā is compared to the ऋक्, her two sons to स्वर and संस्कार, and Rāma to the rising Sun, and the approach to him to the greetings to the Sun. The author of उपस्थान is the same in both cases. Vālmīki's waiting on Rāma is compared to his own greetings of the rising Sun. उद्गतं आर्चिः यस्य तं उदर्चिषं असौ मुनिः Vālmīki.

काषायपरिवीतेन स्वपदार्पितचक्षुषा ।
अन्वमीयत शुद्धेति शान्तेन वपुषैव सा ॥ ७७ ॥

77. By her serene person itself clad in a red garment with eyes directed at her own feet it was inferred that she was chaste.

77. कषायेण रक्तं काषायं = कषाय + अण्. Vide Pāṇini:—तेन रक्तं रागात्. काषायेण. परिवीतं Past passive participle of

व्ये with परि. तेन काषायपरिवीतेन Clad in red cloth. स्वस्य पदे अर्पितं चक्षुः यस्मिंस्तेन स्वपदार्पितचक्षुषा Consistent with her chastity, her eyes were directed downwards to avoid the sight of other males. शान्तेन. These three are adjectival to वपुषा. वपुषैव. सा शुद्धेति अन्वमीयत Passive Imperfect of मा with अनु to infer. जनैः understood.

जनास्तदालोकपथात्प्रतिसंहृतचक्षुषः ।
तस्थुस्तेऽवाङ्मुखाः सर्वे फलिता इव शालयः ॥ ७८ ॥

78. The people withdrawing their eyes from the range of her sight, all stood with faces bent downwards like paddy-stalks loaded with the crops.

78. तस्याः आलोकस्य पन्थाः तस्मात् तदालोकपथात् From the track where she could be seen. प्रतिसंहृतचक्षुषः सर्वे जनाः All the people withdrawing their eyes. फलिताः शालय इव Like paddy-crops bearing fruit. अवाङ्मुखाः With faces downcast. तस्थुः Perfect, 3rd person plural of स्था to stand.

तां दृष्टिविषये भर्तुर्मुनिरास्थितविष्टरः ।
कुरु निःसंशयं वत्से स्ववृत्ते लोकमित्यशात् ॥ ७९ ॥

79. On being seated, the sage ordered her. 'Dear girl, clear the people's doubts regarding your character within the range of your lord's sight.'

79. विष्टर A seat, derived from स्तॄ with वि. The change of स् to a cerebral after वि in विस्तरः takes place

when the word thus formed denotes a tree or a seat. Vide Pāṇini :—वृक्षासनयोर्विष्टरः. आस्थितः विष्टरः येन सः आस्थितविष्टरः Occupying a seat, adjectival to मुनिः. तां अशात् Ordered her. अशात् Imperfect, 3rd person singular of शास् to rule, 2nd conjugation. Conjugate :—अशात् अशिष्टां अशासुः, अशाः-अशात् अशिष्टं अशिष्ट, अशासं अशिष्व अशिष्म. What did he order? हे वत्से. भर्तुः दृष्टिविषये In the presence of your husband. स्ववृत्ते In the matter of your conduct. लोकं. निर्गतः संशयः यस्य तं निःसंशयं कुरु Make the people free from doubts. इति. कुरु Imperative, 2nd person singular of कृ in the Parasmaipada.

अथ वाल्मीकिशिष्येण पुण्यमावर्जितं पयः ।
आचम्योदीरयामास सीता सत्यां सरस्वतीम् ॥ ८० ॥

80. Then sipping the holy water brought by Vālmīki's disciple, Sītā pronounced the solemn statement.

80. अथ वाल्मीकिशिष्येण. आवर्जितं Given. पुण्यं पयः Water. आचम्य The sipping of water with mantras is done as a preliminary in all religious rites. सीता सत्यां सरस्वतीं उदीरयामास Gave out her solemn statement.

वाङ्मनःकर्मभिः पत्यौ व्यभिचारो यथा न मे ।
तथा विश्वंभरे देवि मामन्तर्धातुमर्हसि ॥ ८१ ॥

81. 'If there has been no transgression on my part towards my lord by word, thought or deed,

O Goddess Earth, you deserve to take me within yourself.'

81. This verse represents the words pronounced by Sītā on solemn affirmation. वाक् च मनश्च कर्म च वाङ्मनःकर्माणि तैः By word, thought or deed. पत्यौ Locative singular of पति, Towards my husband. मे व्यभिचारः न यथा If there has been no swerving from fidelity. तथा Then. विश्वं बिभर्तीति विश्वंभरा, तत्र संबुद्धिः विश्वंभरे देवि मां अन्तः धातुं अर्हसि You should take me into your bosom.

एवमुक्ते तया साध्व्या रन्ध्रात्सद्योभवाद्भुवः ।
शातह्रदमिव ज्योतिः प्रभामण्डलमुद्ययौ ॥ ८२ ॥

82. As the chaste lady spoke thus, a ring of lustre rose from a cavity of the Earth which suddenly appeared like the gleam of lightning.

82. एवं तया साध्व्या उक्ते सति When this was spoken by that chaste lady. सद्योभवात् भुवः रन्ध्रात् From a chasm of the Earth that suddenly appeared. शतह्रदाया इदं शातह्रदं. शतह्रदा means lightning. ज्योतिरिव Like the glow of lightning. प्रभामण्डलं A ring of lustre. उद्ययौ Rose up.

तत्र नागफणोत्क्षिप्तसिंहासननिषदुषी ।
समुद्ररशना साक्षात्प्रादुरासीद्वसुंधरा ॥ ८३ ॥

83. There the Earth girdled by the Ocean appeared in person sitting on a throne borne by the serpent's hoods.

83. तत्र In that ring of lustre. नागस्य फणाः The hoods of the serpent—Ādiśeṣa in the context. नागफणाभिः उत्क्षिप्तं यत् सिंहासनं तत्र निषेदुषी Sitting on a throne lifted by the serpent's expanded hoods. **निषेदुषी** feminine of निषेदिवस् Perfect participle of सद् with नि. समुद्रः रशना यस्याः सा **समुद्ररशना** Whose girdle is the Ocean, adjectival to वसुन्धरा the Earth. वसूनि धारयतीति **वसुन्धरा.** साक्षात् प्रादुरासीत् Became manifest in person. In Rāmāyaṇa the throne is described as lifted by a number of serpents with their hoods. If it is to be faithfully followed, नागानां फणाः may be inserted in the place of नागस्य फणाः in the dissolution of the compound. Vide Rāmāyaṇa :—तथा शपन्त्यां वैदेह्यां प्रादुरासीत्तदद्भुतम् । भूतलादुत्थितं दिव्यं सिंहासनमनुत्तमम् ॥ ध्रियमाणं शिरोभिस्तु नागैरमितविक्रमैः । दिव्यं दिव्येन वपुषा दिव्यरत्नविभूषितैः ॥ Uttarakāṇḍa 97-18 & 19.

सा सीतामङ्कमारोप्य भर्तृप्रणिहितेक्षणाम् ।
मा मेति व्याहरत्येव तस्मिन्पातालमभ्यगात् ॥ ८४ ॥

84. She took Sītā on her lap as her eyes were fixed on her lord and went to the Nether-world even as he was saying 'No, don't.'

84. सा The Earth. भर्तरि प्रणिहिते ईक्षणे यस्यास्तां **भर्तृप्रणिहितेक्षणां** Sītā whose eyes were fixed on her lord. **अङ्कं** आरोप्य Taking her on her lap. तस्मिन् मा मा इति व्याहरत्येव Locative absolute. When Rāma cried out, 'No, no. Don't take her away'; indifferent to his remonstrances. The Locative Absolute denotes contempt.

Vide Pāṇini :—षष्ठी चानादरे. So व्याहरत एव तस्य can also be used in the same sense. पातालम् अभ्यगात् She went away to the Nether-world. अभ्यगात् Aorist of इ with अभि.

धरायां तस्य संरम्भं सीताप्रत्यर्पणैषिणः ।
गुरुर्विधिबलापेक्षी शमयामास धन्विनः ॥ ८५ ॥

85. Brahman considering the might of fate calmed down his fury at the Earth as he, desirous of the restoration of Sītā, took up his bow.

85. Rāma is enraged at the Earth taking away Sītā and threatens to blow up the Earth. But Brahman who had come there to witness the ordeal pacifies him, and Rāma gets reconciled to his fate. सीताप्रत्यर्पणं इच्छतीति तथाभूतस्य सीताप्रत्यर्पणैषिणः Seeking a restoration of Sītā, adjectival to तस्य. धन्व means धनुस्. Amara :—धनुश्चापौ धन्वशरासनकोदण्डकार्मुकौ. धन्व अस्यास्तीति धन्वी तस्य धन्विनः Rāma took up the bow to enforce the restoration of Sītā. तस्य धरायां संरम्भं His rage towards the Earth. विधेः बलं अपेक्षत इति विधिबलापेक्षी गुरुः शमयामास Brahman who saw the might of Destiny made him tranquil. The word गुरुः is interpreted as referring to Brahman in the light of Rāmāyaṇa. Otherwise one would take it to refer to either Vasiṣṭha or Vālmiki. The wrath of Rāma at the Earth is thus set out in Rāmāyaṇa :—वसुधे देवि भवति सीता निर्यात्यतां मम । दर्शयिष्यामि वा रोषं यथा मामवगच्छसि ॥ न मे दास्यसि चेत्सीतां यथारूपां महीतले ।

सपर्वतवनां कृत्स्नां विधमिष्यामि ते स्थितिम् ॥ Uttarakāṇḍa 98—6. 9 & 10. The pacification of Rāma by Brahman is set out there thus:—एवं ब्रुवाणे काकुत्स्थे क्रोधशोकसमन्विते । ब्रह्मा सुरगणैः सार्धमुवाच रघुनन्दनम् ॥ राम राम न संतापं कर्तुमर्हसि सुव्रत । Uttarakāṇḍa 98—11 & 12.

ऋषीन्विसृज्य यज्ञान्ते सुहृदश्च पुरस्कृतान् ।
रामः सीतागतं स्नेहं निदधे तदपत्ययोः ॥ ८६ ॥

86. At the end of the sacrifice, after bidding farewell to the sages and friends that had been honoured, Rāma placed the affection due to Sītā on both her children.

86. रामः यज्ञान्ते पुरस्कृतान् ऋषीन् refers to Vālmīki and others. सुहृदश्च refers to Vibhīṣaṇa and others. विसृज्य After bidding adieu to all of them at the end of the sacrifice. सीतागतं स्नेहं The love which he entertained for Sītā. तस्याः अपत्ये तयोः तदपत्ययोः निदधे Placed it on her two children, Kuśa and Lava.

युधाजितश्च संदेशात्स देशं सिन्धुनामकम् ।
ददौ दत्तप्रभावाय भरताय भृतप्रजः ॥ ८७ ॥

87. In accordance with the message of Yudhājit, he that supported his subjects settled the country called Sindhu on Bharata to whom were also granted financial and military resources.

87. किं च. युधाजित् is the maternal uncle of Bharata, ruler of Kekayas. तस्य संदेशात् At his suggestion. भृताः प्रजाः येन सः भृतप्रजः Rāma by whom his subjects were protected. Another reading is धृतप्रजः. सिन्धुनामकं देशं. Sindhu is a country round the Upper Indus, not the modern Sind. दत्तः प्रभावः यस्मै सः दत्तप्रभावः. प्रभाव means the treasury and army. Amara:—स प्रभावः प्रतापश्च यत्तेजः कोशदण्डजम्. It is called प्रभुशक्ति. Rāma granted it to Bharata, because a powerful army and sound finances are necessary for the upkeep of a kingdom. The interpretation of दत्त as दत्तात्रेय and दत्तप्रभाव as one possessed of the prowess of Dattatreya is ingenious but not plausible. दत्तप्रभावाय भरताय ददौ. From the next verse it is obvious that Sindhudeśa was not within the suzerainty of Rāma till then, but it was allotted to Bharata as a territory to be newly annexed after the defeat of the Gandharvas who held sway therein.

भरतस्तत्र गन्धर्वान्युधि निर्जित्य केवलम् ।
आतोद्यं ग्राहयामास समत्याजयदायुधम् ॥ ८८ ॥

88. After defeating the Gandharvas in battle there, Bharata forced them simply to take hold of their lute and lay aside their weapon.

88. तत्र In the Sindhudeśa. भरतः गन्धर्वान् युधि निर्जित्य After vanquishing the Gandharvas in battle. केवलं

आतोद्यं ग्राहयामास Made them take their musical instruments. Gandharvas are a species of semi-divine beings proficient in music. गन्धर्वान् आयुधं समत्याजयत् Bharata made the Gandharvas lay down their weapons. He made them take to the singing profession which was theirs by birth. आतोद्य is a combination of four kinds of instruments: (1)stringed, like the lute, (2) beaten, like the drum, (3) instruments abounding in holes like the flute, (4) solid metal instruments like the cymbals. Amara :— ततं वीणादिकं वाद्यमानद्धं मुरजादिकम्। वंशादिकं तु सुषिरं कांस्यं तालादिकं घनम्। चतुर्विधमिदं वाद्यं वादित्रातोद्यनामकम् ॥ The predicates ग्राहयामास and समत्याजयत् being used in the causal form govern two objects.

स तक्षपुष्कलौ पुत्रौ राजधान्योस्तदाख्ययोः ।
अभिषिच्याभिषेकार्हौ रामान्तिकमगात्पुनः ॥ ८९ ॥

89. After installing on the throne his sons Takṣa and Puṣkala who deserved coronation in two presidency-towns named after them, he once again came back to Rāma.

89. सः Bharata. अभिषेकं अर्हत इति अभिषेकार्हौ Accusative dual. तक्षश्च पुष्कलश्च तक्षपुष्कलौ नाम पुत्रौ. The two sons of Bharata were called तक्ष and पुष्कल. ते आख्ये ययोस्तयोः तदाख्ययोः The two capitals in which the two sons were installed were named after them. तक्ष an abbreviation of तक्षशिला, and पुष्कल an abbreviatio

of पुष्करावती. तक्ष and पुष्कल are treated as constituting the names of the cities according to the maxim :— नामैकदेशग्रहणे नामाभिग्रहणम्. धीयते अस्यामिति धानी, राज्ञो धानी राजधानी A capital. राजधान्योः Locative dual. अभिषिच्य पुनः रामान्तिकं अगात्. तक्षशिला is the same as Taxila of the Greek writers which lay between the Indus and Hydaspes in the vicinity of Manikyala about Rawalpindi. It was in a flourishing condition under the Buddhas. Kathāsaritsāgara in the 27th Taranga describes तक्षशिला as situate on the bank of the Vitastā (Behut). Likewise पुष्करावती is also mentioned by Greek writers as Peukelaotis. Huyen Tsang gives its name as Peusekialofati. It is situate on the western bank of the Indus, somewhere near Attock. The famous Chinese traveller Huyen Tsang visited the city in Nov. 630 to which he came after crossing a great river and travelling 100 li. to the north-east of Pulushapulo (Peshawar). Puṣkara is referred to as the capital of Gāndhāra in Alexander's days. General Cunningham says that it must have stood at Hasta Nagara on the Suat river. The 37th Taranga of Kathāsaritsāgara describes the journey of a merchant of Ujjain to this town, who travels northward, who passes several rivers and forests and after crossing the river Vitastā and then a hilly forest, arrives ultimately at Puṣkarāvatī.

अङ्गदं चन्द्रकेतुं च लक्ष्मणोऽप्यात्मसंभवौ ।
शासनाद्रघुनाथस्य चक्रे कारापथेश्वरौ ॥ ९० ॥

90. And Lakṣmaṇa too in accordance with tl bidding of the Lord of Raghus made his sons Aṅgac and Candraketu, kings of Kārāpatha.

90. लक्ष्मणोऽपि रघुनाथस्य शासनात् अङ्गदं चन्द्रकेतुं च आत्मसंभ कारापथेश्वरौ चक्रे. कारापथ mentioned as कारुपथ in Rāmāyaṇ seems to have been also a subject of further annexa tion. Vāyu Purāṇa describes it as a country nea the Himalaya mountain. हिमवत्पर्वताभ्याशे स्फीतौ जनप तयोः । अङ्गदस्याङ्गदीया तु देशे कारापथे पुरी. It is mentioned als as मल्लभूमि the land of mallas, perhaps because it wa famous for wrestlers. Aṅgada seems to have been established in the west with Aṅgadī as his capital and Candraketu in the north with Candrakāntā a his capital. अङ्गदी or अङ्गदपुर is equated with the modern Shahabad in Oudh. चन्द्रकान्ता or चन्द्रवक्त्रा or चन्द्रपुर as it is called, is identified with the modern Chandpur east of Shaharanpur.

इत्यारोपितपुत्रास्ते जननीनां जनेश्वराः ।
भर्तृलोकप्रपन्नानां निवापान्विदधुः क्रमात् ॥ ९१ ॥

91. Those lords of men who had thus established their sons did in due course perform the obsequies of their mothers who reached the world of their husband.

91. इति आरोपितपुत्राः ते जनेश्वराः refers to Rāma and his brothers. भर्तृलोकप्रपन्नानां जननीनां To their mothers

who went to their husband's abode—the Heaven. क्रमात् निवापान् विदधुः As and when the mothers passed away they offered निवापs to them. निवाप Libations of water to the deceased ancestors. It also includes Śrāddhas and other duties usually done to the deceased ancestors. Viśva :—निवापः पितृतर्पणम् . Amara : पितृदानं निवापः स्याच्छ्राद्धं तत्कर्म शास्त्रतः. विदधुः Perfect, 3rd person plural of धा with वि to perform.

उपेत्य मुनिवेषोऽथ कालः प्रोवाच राघवम् ।
रहःसंवादिनौ पश्येदावां यस्तं त्यजेरिति ॥ ९२ ॥

92. Afterwards Death in the garb of a hermit approached and told Rāghava, 'Whoever sees us as we confer in private, him you shall quit.'

92. Here begins the episode of Kāla's interview with Rāma. अथ कालः The God of Death. मुनिवेषः सन् Taking the form of a hermit. उपेत्य Having approached. राघवं प्रोवाच. What did he say ? रहसि संवादिनौ आवां यः पश्येत् Whoever sees us as we confer in private ; whoever encroaches on the privacy of our talk. तं त्यजेः You shall leave him ; you shall put an end to him. इति. Kāla fixed this condition on his interview. पश्येत् Potential, 3rd person singular. त्यजेः Potential, 2nd person singular. A hermit sought the interview of Rāma, which Lakṣmaṇa communicated to him. Rāma gave orders to bring the hermit to him and accordingly he was brought. Before the actual talk

began he informed Rāma that the talk was to be absolutely private and got a promise from him that whoever intrudes on their interview should be abandoned by him. Accordingly Lakṣmaṇa was sent out to keep watch at the gate with instructions not to let in anybody. It is only after Lakṣmaṇa's exit that the hermit discloses that he is Kāla himself sent as a messenger by Brahman.

तथेति प्रतिपन्नाय विवृतात्मा नृपाय सः ।
आचख्यौ दिवमध्यास्स्व शासनात्परमेष्ठिनः ॥ ९३ ॥

93. To the king who acquiesced therein he disclosed his identity and stated, 'Ascend thou to Heaven according to the decree of Brahman.'

93. तथा इति प्रतिपन्नाय नृपाय To the king when he acquiesced in observing the condition insisted upon by the sage. विवृतः आत्मा येन सः विवृतात्मा सन् He disclosed his identity. सः The sage who divulged himself as Kāla sent as a Dūta by Brahman. परमेष्ठिनः शासनात् According to the decree of Brahman. दिवं अध्यास्स्व Ascend to the heaven. **अध्यास्स्व** Imperative, 2nd person singular of आस् with अधि. A noun denoting a place takes the Accusative instead of the Locative, when governed by आस् with अधि. Pāṇini :—अधिशीङ्स्थासां कर्म. इति आचख्यौ Thus said he. **आचख्यौ** Perfect, 3rd person singular of चक्ष् with आ. Kāla communicated the message of Brahman that Rāma who was

an incarnation of Viṣṇu had finished his duties on the Earth and that it was time for him to go back to his original abode—Vaikuṇṭha.

विद्वानपि तयोर्द्वाःस्थः समयं लक्ष्मणोऽभिनत् ।
भीतो दुर्वाससः शापाद्रामसंदर्शनार्थिनः ॥ ९४ ॥

94. Lakṣmaṇa who guarded the gate, although he knew their understanding, violated it, afraid that he was of the curse of Durvāsas who wanted to see Rāma.

94. द्वारि तिष्ठतीति द्वाःस्थः Posted at the gate. लक्ष्मणः विद्वानपि Though he knew the understanding about the privacy referred to in the previous verse. रामसंदर्शनार्थिनः दुर्वाससः शापात् भीतः सन् Afraid of the curse threatened by Sage Durvāsas who insisted on an immediate interview of Rāma. तयोः समयं The agreement between Rāma and Kāla. अभिनत् Broke the condition agreed upon by intruding at their meeting. Durvāsas, in the event of not being let into the presence of Rāma at once, threatened to pronounce a curse doing away with Rāma and all his brothers and even the whole country. Lakṣmaṇa after weighing the *pros* and *cons* thought it better to carry out the wish of Durvāsas and end his life alone in preference to a wholesale destruction. Vide Rāmāyaṇa :—अस्मिन्क्षणे मां सौमित्रे न निवेदयसे यदि ॥ विषयं त्वां पुरं चैव शपिष्ये राघवं तथा । भरतं चैव सौमित्रे युष्माकं या च सन्ततिः ॥

न हिं शक्ष्याम्यहं भूयो मन्युं धारयितुं हृदि । तच्छ्रुत्वा घोरसङ्काशं वाक्यं तस्य महात्मनः । चिन्तयामास मनसा तस्य वाक्यस्य निश्चयम् ॥ एकस्य मरणं मेऽस्तु मा भूत्सर्वविनाशनम् । इति बुद्ध्या विनिश्चित्य राघवाय न्यवेदयत् ॥ Uttara Kāṇḍa 105—6 to 9.

स गत्वा सरयूतीरं देहत्यागेन योगवित् ।
चकारावितथां भ्रातुः प्रतिज्ञां पूर्वजन्मनः ॥ ९५ ॥

95. Well-versed in Yoga, he went to the banks of the Sarayū and by the abandonment of his body made good his elder brother's vow.

95. योगवित् सः सरयूतीरं गत्वा देहत्यागेन पूर्वजन्मनः भ्रातुः प्रतिज्ञां अवितथां चकार. Rāmāyaṇa—स गत्वा सरयूतीरमुपस्पृश्य कृताञ्जलिः । निगृह्य सर्वस्रोतांसि निःश्वासं न मुमोच ह ॥ Uttarakāṇḍa 106—15

तस्मिन्नात्मचतुर्भागे प्राङ्नाकमधितस्थुषि ।
राघवः शिथिलं तस्थौ भुवि धर्मस्त्रिपादिव ॥ ९६ ॥

96. When that fourth part of his self had already reached Heaven, Rāghava remained fickle on Earth like Dharma resting on three legs.

96. चतुर्थो भागः चतुर्भागः A cardinal numeral used as a member of a compound has sometimes the significance of an ordinal numeral. संख्याशब्दस्य वृत्तिविषये पूरणार्थत्वं शतांशवत्. Example :—तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः. आत्मनः चतुर्भागः Lakṣmaṇa represents a fourth part of Viṣṇu's incarnation as Rāma. आत्मचतुर्भागे तस्मिन्

प्राक् नाकं अग्रितस्थुषि When Lakṣmaṇa went to heaven in advance. राघवः Rāma. भुवि. त्रयः पादाः यस्य सः त्रिपात्. पाद when preceded by a numeral or सु in a Bahuvrīhi compound drops its final अ. Vide Pāṇini :—संख्यासुपूर्वस्य. धर्म इव शिथिलं तस्थौ. धर्म is generally conceived of as a cow standing on its four legs. With the lapse of one yuga it loses one foot. In Kṛtayuga Dharma stands on four legs, in Tretā on three, in Dvapara on two and in Kali on one leg. After the departure of Lakṣmaṇa, Rāma stood like Dharma emaciated and standing on three legs.

स निवेश्य कुशावत्यां रिपुनागाङ्कुशं कुशम् ।
शरावत्यां सतां सूक्तैर्जनिताश्रुलवं लवम् ॥ ९७ ॥

उदक्प्रतस्थे स्थिरधीः सानुजोऽग्निपुरःसरः ।
अन्वितः पतिवात्सल्याद्गृहवर्जमयोध्यया ॥ ९८ ॥

97 & 98. After establishing Kuśa, the very goad to the elephants in the form of foes, at Kuśavatī and Lava who caused drops of tears to the learned by his sweet speeches at Śarāvatī, he with a steady mind, accompanied by his younger brothers and placing the fire in his front, started northward, followed by Ayodhyā out of love for her lord with the exception of houses.

97 & 98. These two verses form a युग्म. स्थिरा धीः यस्य स्थिरधीः Possessed of a firm resolve. Vide Gītā :

दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थिरधीर्मुनिरुच्यते ॥
II—56. सः Rāma. रिपव एव नागाः, तेषां अङ्कुशः तं. Kuśa is treated as a goad in controlling the elephants in the form of enemies. कुशं कुशावत्यां निवेश्य After establishing Kuśa in Kuśāvatī. Kuśāvatī also called Kuśasthalā was the capital of Southern Kosala in the defiles of the Vindhyas where Kuśa reigned at the time of Rāma's death. सूक्तैः By sweet speeches. सतां. जनिताः अश्रुलवाः येन तं. This shows that Lava was famous for his sweet speech causing tears of joy to the elite. लवं शरावत्यां निवेश्य. Śarāvatī referred to as Śrāvastī in Rāmāyaṇa by which name it is popularly known was the capital of the northern Kosala country to the north of Ayodhyā, and in it Lava was installed king. General Cunningham identifies Śrāvastī with Sahet Mahet, north of Ayodhyā, as he found in it a colossal statue of Buddha with an inscription containing the name of Śrāvastī itself. The Viṣṇu Purāṇa assigns its foundation to King Śrāvasta, one of the alleged ancestors of Rāma. Nandargikar is inclined to identify it with Dharmapatu or Dharmapuri, a town of that name being still extant further north in the Nepal territory. In कुशावती and शरावती the lengthening of the vowel before the Taddhita suffix is due to Pāṇini :–शरादीनां च. सानुजः Accompanied by his two surviving brothers—Bharata and Śatrughna. अग्निपुरःसरः सन्. Vide Rāmāyaṇa :—अग्निहोत्रं व्रजत्यग्रे दीप्यमानं सह द्विजैः । वाजपेयातपत्रं च शोभमानं महापथे ॥

Uttarakāṇḍa 109—2. Under अग्निहोत्रं Govindarāja comments :-सीतायाः पत्न्याः स्थितत्वात् अग्नेरपि स्थितिः. पतिवात्सल्यात Out of affection for her lord. गृहान् वर्जयित्वा गृहवर्जं With the exception of houses or buildings. अयोध्यया अन्वितः Followed by Ayodhyā. The whole city with its inhabitants and even cattle followed Rāma to Heaven. उदक् प्रतस्थे Started towards the north, because Svarga is situate in the north.

जगृहुस्तस्य चित्तज्ञाः पदवीं हरिराक्षसाः ।
कदम्बमुकुलस्थूलैरभिवृष्टां प्रजाश्रुभिः ॥ ९९ ॥

99. The monkeys and demons who knew his mind followed his track which was drenched in the tears of his subjects as big as Kadamba buds.

99. चित्तं जानन्तीति चित्तज्ञाः. हरयश्च राक्षसाश्च हरिराक्षसाः Monkeys and demons. तस्य पदवीं जगृहुः. From the Rāmāyaṇa it is clear that Vibhīṣaṇa and Hanūman were directed by Rāma to continue in this world. How was पदवी—the track followed by the monkeys and demons? कदम्बमुकुलवत् स्थूलैः प्रजानां अश्रुभिः अभिवृष्टां The path was drenched by the drops of tears of the people as big as Kadamba buds.

उपस्थितविमानेन तेन भक्तानुकम्पिना ।
चक्रे त्रिदिवनिश्रेणिः सरयूरनुयायिनाम् ॥ १०० ॥

100. As the aerial car waited on him, the Sarayū was converted by him who was gracious to

his devotees into a flight of steps leading to Heaven for all his followers.

100. उपस्थितं विमानं यस्य तेन उपस्थितविमानेन An aerial car came up to take Rāma to Heaven. भक्तान् अनुकम्पत इति तेन भक्तानुकम्पिना Compassionate towards his devotees. Both these are adjectival to तेन which refers to Rāma. सरयूः. अनुयायिनां त्रिदिवनिश्रेणिः चक्रे Passive. त्रिदिवः Heaven. निश्रेणिः A ladder. Amara :—निश्रेणिस्त्वधिरोहणी. Whoever bathed in the Sarayū was taken in the aerial car and transported to Heaven.

यद्गोप्रतरकल्पोऽभूत्संमर्दस्तत्र मज्जताम् ।
अतस्तदाख्यया तीर्थं पावनं भुवि पप्रथे ॥ १०१ ॥

101. Since the rush of those that immersed therein approximated to the swimming of cows (गोप्रतर), it became celebrated in the world as a holy place of pilgrimage by that name.

101. यत् meaning since. तत्र In the Sarayū. मज्जतां संमर्दः The concourse of the people that plunged therein. गवां प्रतरः गोप्रतरः, ईषदूनः सः गोप्रतरकल्पः अभूत् Came to be on a par with the swimming of cows. Since there was a very heavy pressure of the people that crowded to plunge into the river. अतः Therefore. तस्य आख्यया तदाख्यया By the name of गोप्रतर—The cow-swim. पावनं तीर्थं A holy place of pilgrimage. भुवि पप्रथे Became renowned in the world. प्रतर = प्र-तॄ + अ(अप्). Roots ending in long ॠ, उ or ऊ take the suffix अ (अप्)

to denote an Abstract noun. Pāṇini:—ऋदोरप्. तीर्थं lit., a flight of steps, but generally used to denote any place of pilgrimage, more often a bathing resort

स विभुर्विबुधांशेषु प्रतिपन्नात्ममूर्तिषु ।
त्रिदशीभूतपौराणां स्वर्गान्तरमकल्पयत् ॥ १०२ ॥

102. When the extended embodiments of gods (Sugrīva and others) returned to their original bodies, He, the Lord, provided a separate Heaven for the citizens who became gods afresh.

102. स विभुः Rāma. विबुधानां अंशाः Sugriva and others who were begotten by the gods in the species of monkeys and bears so that they might assist Viṣṇu in his incarnation as Rāma. विबुधांशेषु. प्रतिपन्ना आत्मनो मूर्तिः यैस्तेषु प्रतिपन्नात्ममूर्तिषु (सत्सु) Locative absolute. When the incarnations of the gods returned to their original bodies. त्रिदशाः संपद्यमाना भूताः त्रिदशीभूताः तेषां पौराणां For the citizens who newly became gods. अन्यः स्वर्गः स्वर्गान्तरं तत् अकल्पयत्. At the suggestion of Rāma, Brahman created the heavenly regions known as Santānaka for accommodating the citizens of Ayodhyā who newly became gods. Vide Rāmāyaṇa:—
अथ विष्णुर्महातेजाः पितामहमुवाच ह । एषां लोकं जनौघानां दातुमर्हसि सुव्रत
इमे हि सर्वे स्नेहान्मामनुयाता मनस्विनः । भक्ता हि भजितव्याश्च त्यक्तात्मानश्च मत्कृते ॥ तच्छ्रुत्वा विष्णुवचनं ब्रह्मा लोकगुरुः प्रभुः । लोकान्सान्तानिकान्नाम यास्यन्तीमे समागताः ॥ Uttarakāṇḍa 110—16, 17 & 18.

निर्वर्त्यैवं दशमुखशिरश्छेदकार्यं सुराणां
विष्वक्सेनः स्वतनुमविशत्सर्वलोकप्रतिष्ठाम् ।
लङ्कानाथं पवनतनयं चोभयं स्थापयित्वा
कीर्तिस्तम्भद्वयमिव गिरौ दक्षिणे चोत्तरे च ॥१०३॥

इति महाकविश्रीकालिदासकृतौ रघुवंशे महाकाव्ये
श्रीरामस्वर्गारोहणो नाम पञ्चदशः सर्गः ॥

103. Having thus finished the task of the gods by cutting off the heads of Rāvaṇa (the ten-faced one) and having established both the lord of Laṅkā and the son of Vāyu (Vibhīṣaṇa and Hanūmān) as two monumental pillars of his fame in the southern and northern mountains, Lord Viṣṇu entered his own body which is the refuge of the entire world.

103. विष्वक् (सर्वव्यापिनी) सेना अस्येति विष्वक्सेनः An epithet of Viṣṇu. एवं In the manner described in the foregoing cantos 11 to 15. दशमुखस्य शिरसां छेद एव कार्यं सुराणां निर्वर्त्य Having thus carried out the purpose of the gods viz., the cutting of the heads of Rāvaṇa. सर्वलोकप्रतिष्ठां स्वतनुं अविशत् He entered his own form which serves as the refuge of all the worlds. After doing what? लङ्कानाथं = विभीषणं. पवनतनयं Vāyu's son, Hanūmān. उभयं स्थापयित्वा Having established them both. Where and how? कीर्तेः स्तम्भौ तयोः द्वयमिव Like two pillars commemorating his glory. दक्षिणे गिरौ In the Suvela or

Trikūṭa Parvata on which Laṅkā is situated. उत्तरे गिरौ च In the Himālaya mountain according to Mallinātha, or the mountain Gandhamādana according to Hemādri.

Metres:—All the verses of this Canto except the last one are couched in the Anuṣṭubh metre, also called the śloka metre. In the Anuṣṭubh metre which consists of eight syllables in each quarter, the 5th and 6th syllables of all the four feet are short and long respectively, and the 7th syllables in the 2nd and 4th feet are short. Vide definition:—पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । षष्ठं गुरु विजानीयादेतच्छ्लोकस्य लक्षणम् ॥

The metre of the last verse of this canto is मन्दाक्रान्ता. Definition: मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ ताद्गुरू चेत्. मन्दाक्रान्ता is a metre with 17 syllables in each quarter consisting of मगण, भगण, नगण, 2 तगणs and 2 गुरुs.

The End of the Fifteenth Canto.

Metres in Canto XIV.

The principal metre in the 14th canto is उपजाति. उपजाति is a metre with 11 syllables in each quarter, in which the characteristics of इन्द्रवज्रा and उपेन्द्रवज्रा combine. इन्द्रवज्रा has been defined thus :—स्यादिन्द्रवज्रा ततजास्ततो गौ, and उपेन्द्रवज्रा thus :—उपेन्द्रवज्रा जतजास्ततौ गौ. इन्द्रवज्रा contains in every foot the 3 gaṇas—त, त & ज and 2 गुरुs. Gaṇas are tri-syllabic combinations. तगण consists of 2 gurus and 1 laghu in order. जगण is a tri-syllabic combination consisting of 1 laghu, 1 guru and 1 laghu. उपेन्द्रवज्रा contains in order the 3 gaṇas—ज, त & ज and 2 गुरुs. Practically speaking, उपेन्द्रवज्रा resembles the इन्द्रवज्रा in all respects except that the first syllable is short instead of long. Definition :—अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः.

The following verses of the 14th canto are instances of :—

इन्द्रवज्रा	Verses	6, 13, 15, 23, 50, 56, 58, 69, 72, 73 & 86.
उपेन्द्रवज्रा	,,	75.
उपजाति	,,	1 to 85 other than those specified above.

The last verse (87) of the 14th canto is couched in the मन्दाक्रान्ता metre already defined.

INDEX OF VERSES.